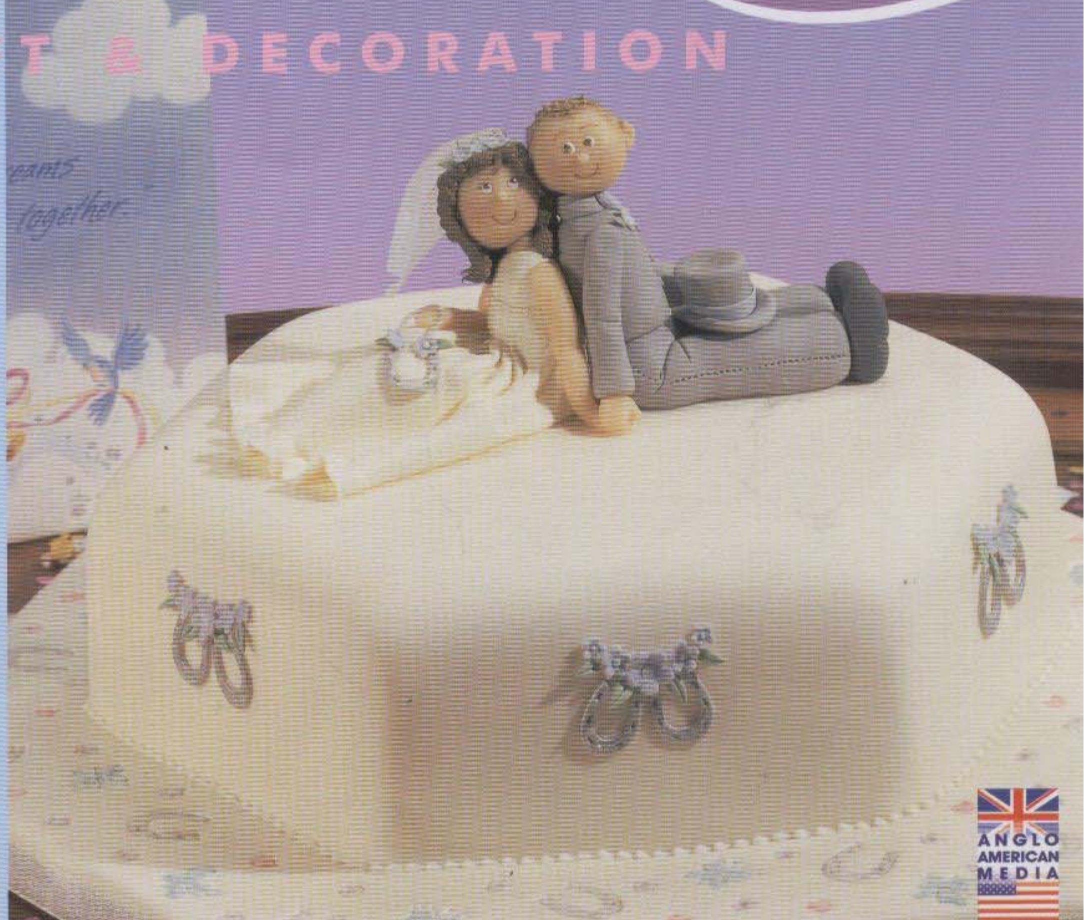
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September 2005

Cake
CRAFT & DECORATION



Birthday Cakes

Wedding Cake

Delicious Chocolate Cakes

Beijing Dragons

Cake Show 2005

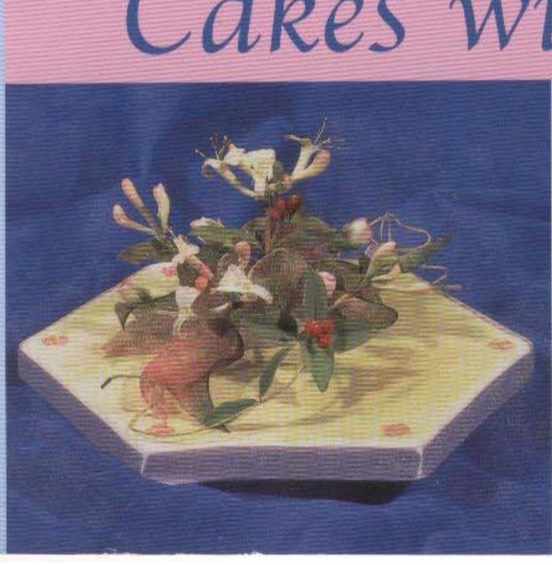
Strawberry Fayre

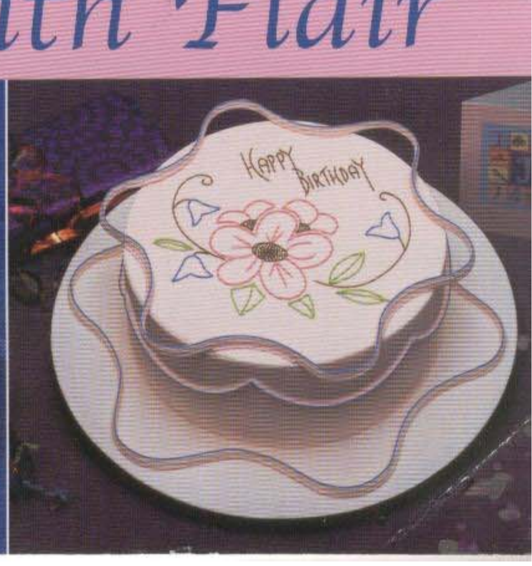
Guelder, Elderberries, Hibiscus and Honeysuckle

www.cake-craft.com

ANGLO AMERICAN MEDIA

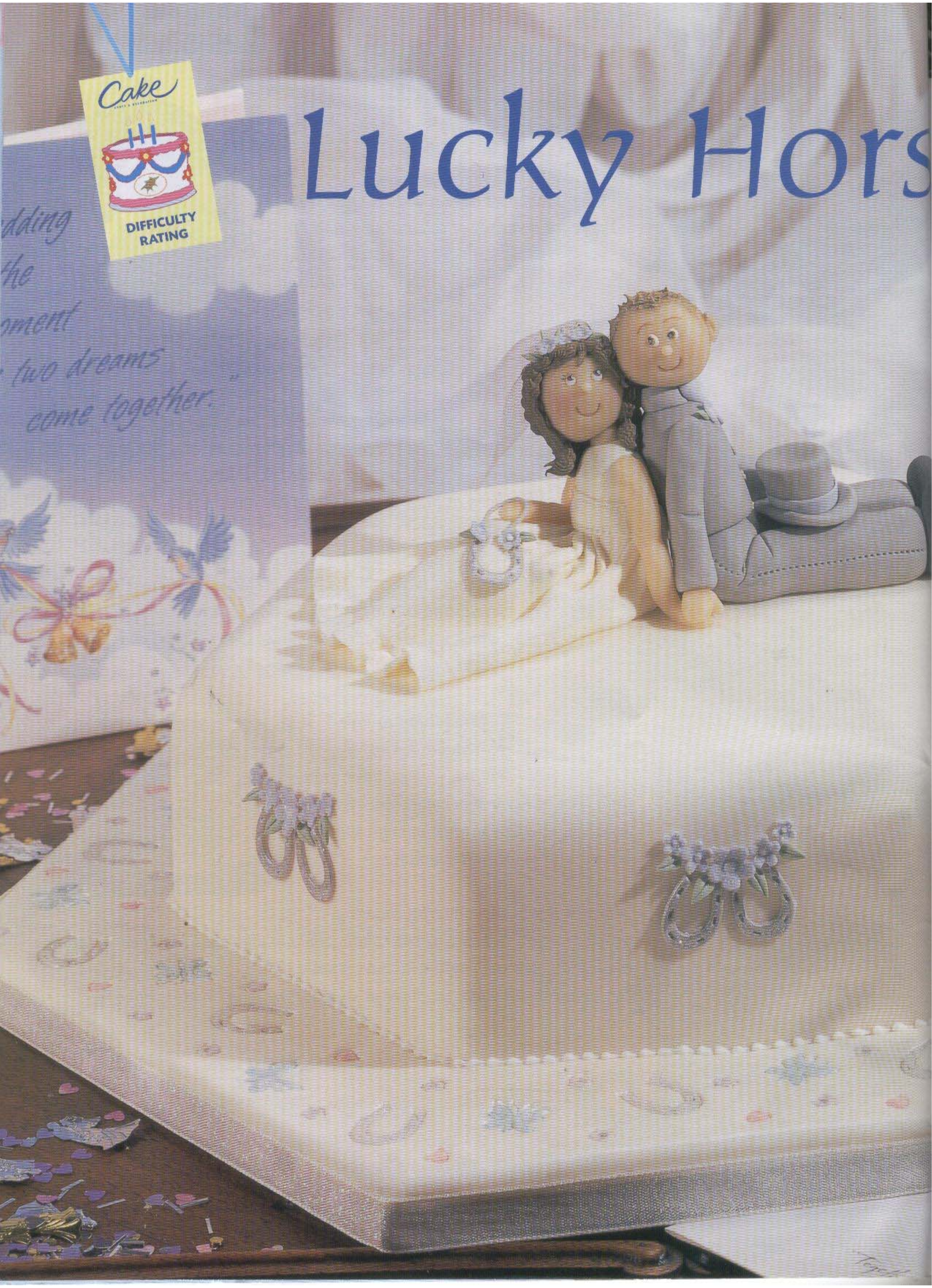
Cakes with Flair





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Lucky Hors


Cake
DIFFICULTY RATING
...dding
the
...oment
... two dreams
come together."



seshoes Cake



by Karen Davies

A wedding cake for a bride looking for a simple and modern design. Traditional symbols - lucky horseshoes, hearts, butterflies and flowers decorate the cake and board.

YOU WILL NEED

- hexagonal rich fruit cake 23cm (9in) (measured flat side to flat side) covered with marzipan
- cake board hexagonal 35.5cm (14in) (measured flat side to flat side)
- sugarpaste celebration 1.3kg (3lb) (Regalice)
- marzipan 50g (2oz) coloured flesh with paprika and pink
- modelling paste 250g (9oz) ($^1/_2$ flower paste and $^1/_2$ sugarpaste)
- mexican paste
- mexican paste pegs (see tip), spaghetti or cocktail sticks
- royal icing small amount
- edible glue
- magic sparkles white (JK Enterprise)
- powder colours violet
- powder colours topaz (moonbeams)
- metallic lustre colours snowflake and silver (SK)
- powder colours dusky pink (Sugarflair)
- paste colours black, violet, spruce green, paprika, rose and bulrush (SK)
- isopropyl alcohol
- white vegetable fat
- horseshoe cutter (Patchwork Cutters Horse Set)
- blossom set (PME)
- small heart cutter
- butterfly cutter (Patchwork Cutters Butterfly Set)
- piping tube numbers 1 and 42
- raw silk rolling pin small (Holly Products)
- button stick (Holly Products)
- quilting wheel (PME)
- mouth embossing/frilling tool (JEM)
- small piece of tulle (fine cotton is best)
- non stick rolling pin and board
- paintbrush number 0
- dusting brush



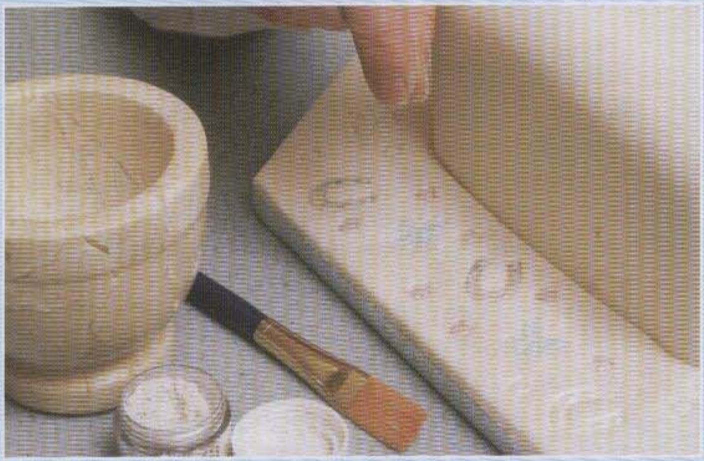
1 Place the cake onto the board, brush with alcohol and then cover with sugarpaste. Cover the board with sugarpaste and emboss randomly with the small blossom, heart, horseshoe and butterfly cutters.



2 Mix a little isopropyl alcohol with the powder colours (silver, pink, violet and blue) and paint the embossed shapes around board.

3 Place the magic sparkles into a pestle and mortar (or leave in pot and use a teaspoon handle) and grind down to a finer glitter.





4 Dust over the iced board with snowflake lustre dust. Brush each painted shape lightly with a little edible glue and then sprinkle with the sparkles.

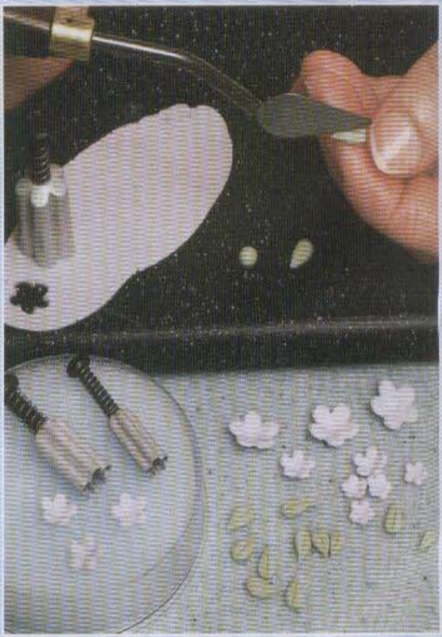


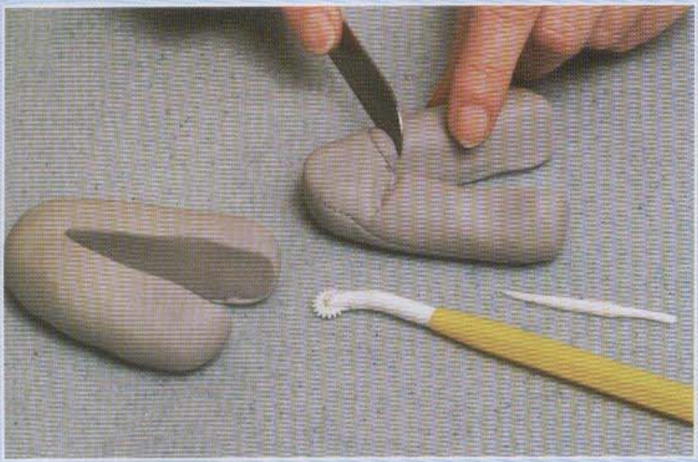
5 Soften a little celebration sugarpaste and place into a piping bag with a number 1 tube. Pipe a fine plain shell around the base of cake.



6 Colour a little of the mexican paste light grey. Grease a non-stick board and the small horseshoe cutter with white vegetable fat. Roll out the paste thinly and cut out at least thirteen horseshoes. Leave to dry and then dust with silver powder. Brush lightly with glue and cover with sparkles.

7 Colour a little flower paste lilac and a small amount green. Cut out six large, twelve medium, and seventeen small lilac blossoms. Make very small leaves by rolling a small ball of flower paste, pinching to make a point, flattening and then marking with a knife. Leave to dry.

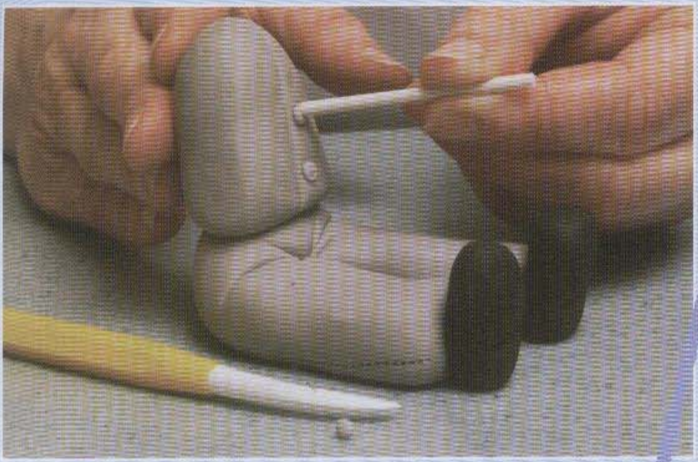




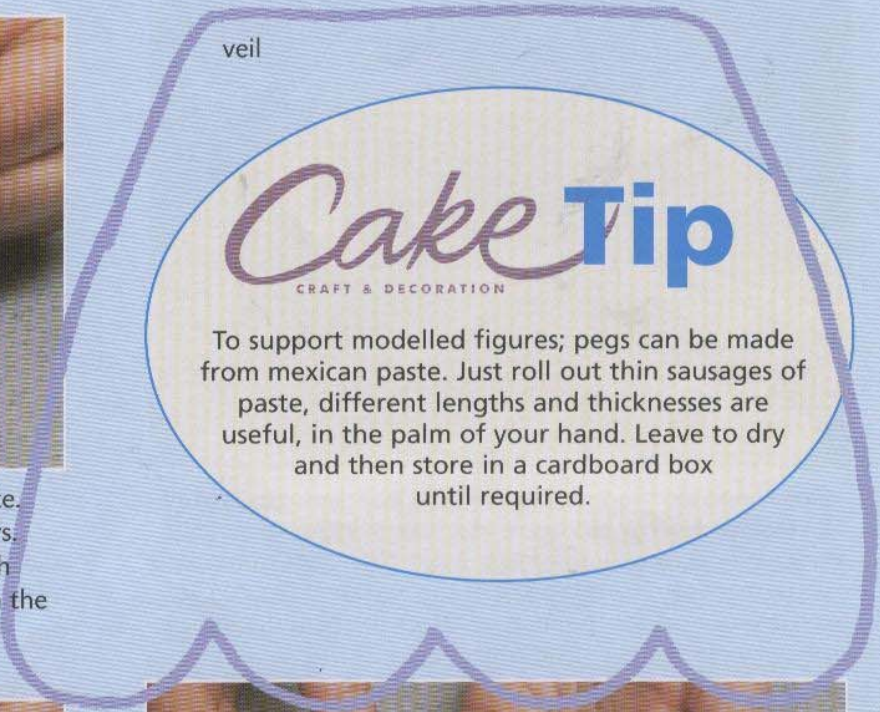
8 Colour 120g of modelling paste grey and roll 65g into a sausage shape, flatten slightly and then make a centre cut for the legs. Smooth the edges and then remove a wedge of paste out of each side to help the groom sit up. Run the quilting wheel up the side of each trouser leg.



9 Colour enough modelling paste black for the groom's shoes. Cut in half, shape and then mark the heel with a dresden tool. Attach to trousers with a little edible glue. Insert a mexican paste peg (see tip), spaghetti or a cocktail stick to support body.

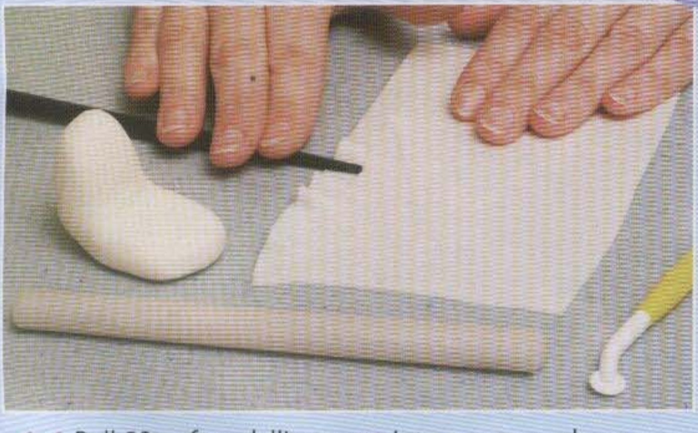


10 Shape the body from 30g of grey modelling paste. Flatten slightly at the waist and attach to trousers. Mark a line down the centre with a dresden tool. Attach three small balls of paste to the jacket and emboss with the button stick.



Cake Tip CRAFT & DECORATION

To support modelled figures; pegs can be made from mexican paste. Just roll out thin sausages of paste, different lengths and thicknesses are useful, in the palm of your hand. Leave to dry and then store in a cardboard box until required.



11 Roll 50g of modelling paste into a sausage shape approximately 10cm (4in) long for bride's body. Flatten slightly and then bend to sit upright. Roll out the white modelling paste and cut a rectangle 10cm (4in) by 18cm (7in). Roll over with the silk rolling pin and then frill along one long edge with the frilling tool.

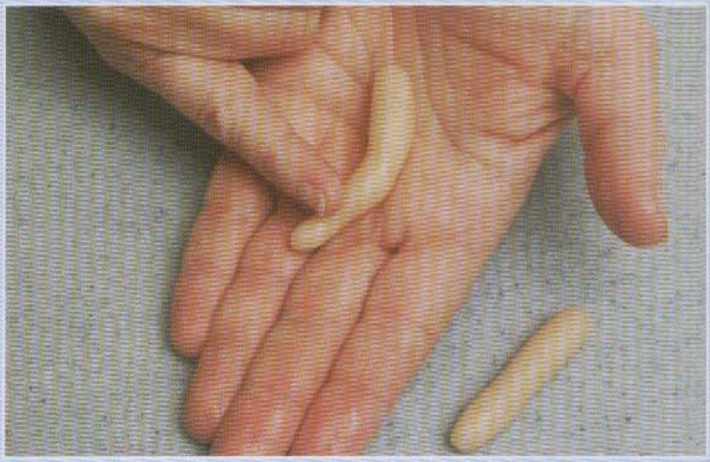


12 Brush a little glue, 2cm down from top, around the bride's body. Gather up the un-frilled edge and place around the body. Roll a thin strip of paste to attach over the gathered edge.

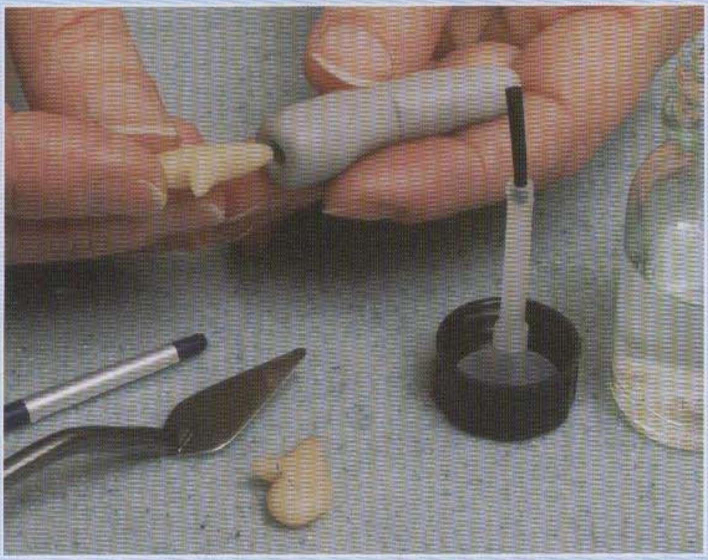
Cake Tip

CRAFT & DECORATION

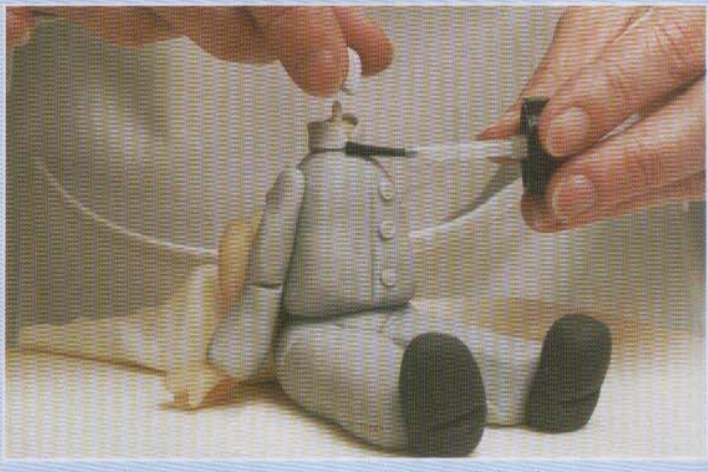
Modelled people tend to look better if skin parts are made with marzipan. The oil in the marzipan gives a realistic look compared to sugarpaste, which can look dull in comparison.



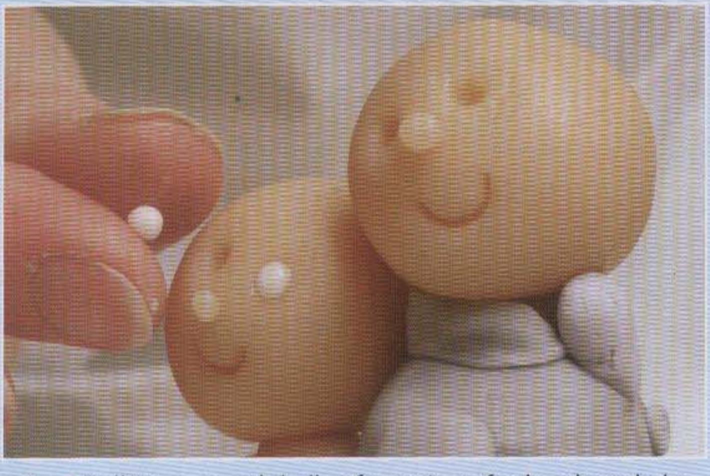
13 Make two small sausages of marzipan and shape a wrist and elbow with your small finger. Attach the arms to the bride, placing one hand on her lap and the other arm down by her side with her hand resting on the cake.



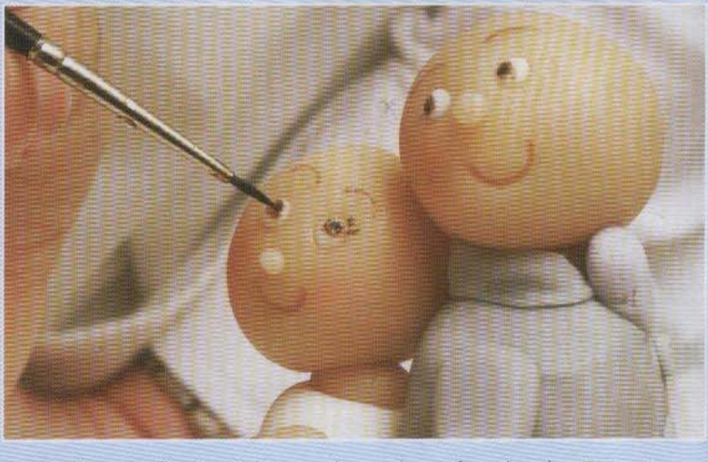
14 Shape the groom's sleeves from two sausages of grey paste. Hollow out one end with a paintbrush handle. Mark elbow creases with a knife. Make the hands from small balls of marzipan. Form a point at the wrist and flatten the hand. Make a cut for the thumb. Attach the hands and then sleeves by placing one hand over the brides.



15 Push a mexican paste peg into each body to support neck and head. Place a small ball of marzipan over each for the neck. Attach a small collar around the groom's neck. Colour a small ball of sugarpaste lilac, make a point at one end and then mark with a knife. Attach into position.



16 Roll two smooth balls of marzipan for heads and glue into position. Attach two small noses. Indent the mouth with the embossing tool and make small holes for the eyes. Attach tiny balls of mexican paste into the eye sockets.



17 Dust a little pink powder colour for cheeks. Paint in the eyebrows, eyes and eyelashes with dust colours mixed with isopropyl alcohol. Make the groom's ears from marzipan. When painting in eyes on modelled figures, always paint them to look to the side, up or down as appropriate. Never paint them looking straight ahead.



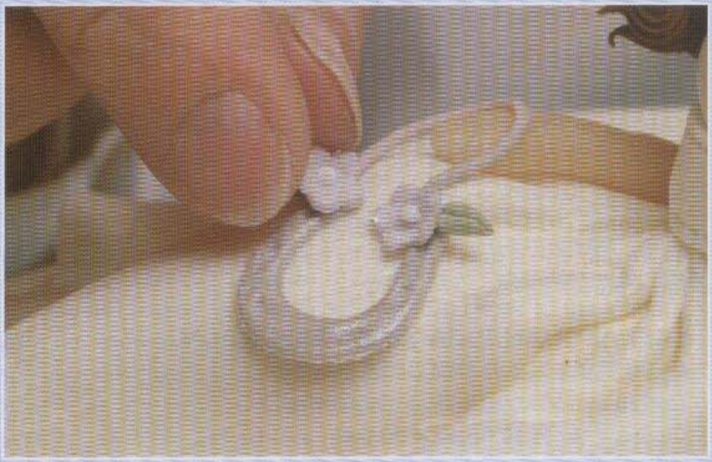
18 Colour a little royal icing with the bride's hair colour (bulrush for brown has been used here). Place in a bag with a number 42 tube and pipe the hair into the desired style.



19 Cut out a veil from the pattern provided. With cotton tulle, brush the top thinly with sugar glue and gather up. With nylon tulle, you may want to place a stitch, with a needle and cotton, to hold the veil together before placing onto hair whilst the icing is still soft.



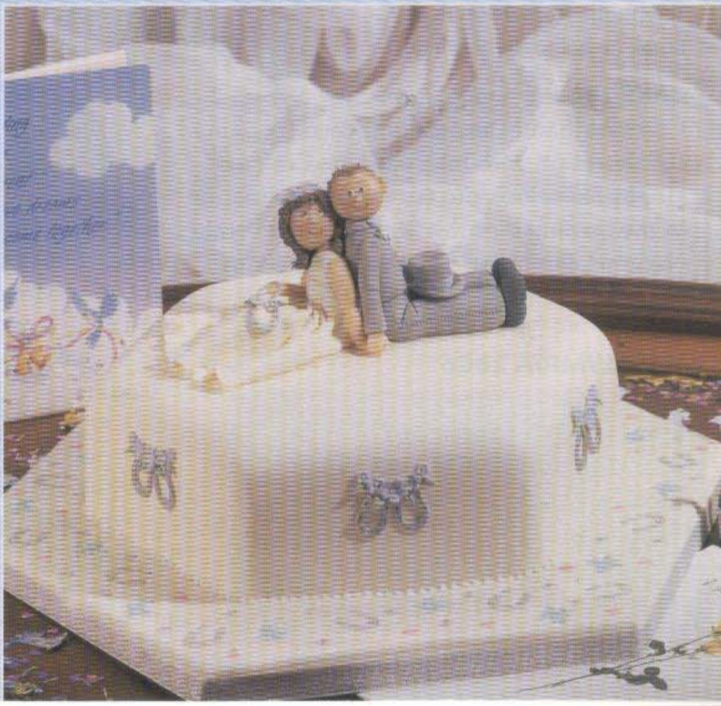
20 Attach the leaves and flowers to bride's headdress with glue or royal icing. For the groom's hat, cut a circle 2.5cm (1in) of grey modelling paste. Flatten a small ball of paste and pinch around edges and attach to the circle of paste. Attach a strip of lilac paste around the hat and place in the grooms lap or at his side.

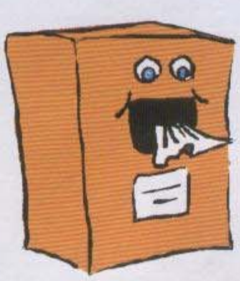


21 Dust the bride's dress with the topaz powder colour. Attach a horseshoe onto the bride's dress and attach a very thin sausage of paste from each end of horseshoe; positioning over the bride's hand. Decorate with a leaf and a blossom to each side.



22 Pipe a centre to all blossom flowers with royal icing. Attach two horseshoes along with the leaves and blossoms to each side of the cake with royal icing.

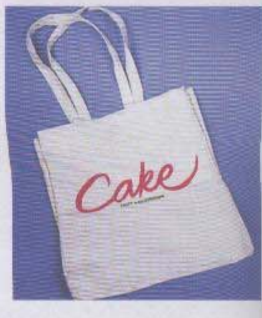




Chatterbox

We invite you to write in with decorating dilemmas or interesting sugarcraft exploits for our page. Please keep your letters and pictures rolling in as our readers love to share information with you.

Readers who have letters and information published in Chatterbox will receive one of our Cake Craft and Decoration Shoppers, a spacious canvas shopping bag that will hold lots of packages and has handles long enough to fit over your shoulder conveniently.



Please check that you have added your own address and the item you would like to receive then post it off to PO Box 3693, Nuneaton, CV10 8YQ for entry into the draw.

DATES FOR YOUR DIARY

THE COLD PORCELAIN SUGAR AND CRAFT SHOW
FRIDAY SEPTEMBER 30TH AND OCTOBER 1ST
Opening times Friday 12 noon-6.00pm.
Saturday 10.00am-5.00pm
Telephone 01759 371447 Website:www.celcrafts.co.uk
This exhibition is held near to the delightful city of York, at the The Racecourse.

The Cold Porcelain, Sugar & Craft Show YORK 2005

EAST ANGLIAN SUGARCRAFT EXHIBITION
SATURDAY 22ND OCTOBER
Cottenham Village College, Cottenham
Opening times 10.00am-4.00pm
Telephone Wendy Bedford 01284 787405
Email sugarart@tiscali.co.uk

5 pairs of tickets to give away

SUGARCRAFT AND CRAFT FAYRE
SATURDAY 5TH NOVEMBER
Winter Gardens Pavilion, Weston-super-Mare
Opening times 10.00am-4.00pm
Telephone Rachel Heath 01934 627163
Email rachelheath49.@heath.fsnet.co.uk

CAKE 2005
Cake Craft and Decoration's own show in collaboration with International Craft and Hobby Fairs, look out for more information in the coming months. 12th-13th November National Exhibition Centre, Birmingham
www.ichf.co.uk

The Sugarcraft & Cake Decoration Show

HOTELYMPIA 2006
Le Salon De Londres
Sunday 19th February-Thursday 23rd February NEW DATES
Excel Exhibition Centre, London
Telephone 01564 776842
Website:www.hotelympia.com
email peter.griffiths@reedexpo.co.uk

2006 www.hotelympia.com
19-23 February ExCeL London

The Future is Bright - With Orange Regalice

20 packs to give away

Renshaw announce the launch of their new Orange Regalice. The latest colour to add to their palette of sugarpaste colours. A vibrant, deep orange colour, the new Orange Regalice is ideal for decorating children's celebration and novelty cakes and with Halloween in mind, great for creating pumpkin decorations and Halloween themed cakes.



New Orange Regalice is just as easy to use as other coloured sugarpastes in the range and can be rolled and polished or embossed as a cake covering or used for flower or character moulding to create sensational celebration cakes.

We have 20 packs to give away. Send in a card with your name and address on the back and mark it - Orange Regalice.

We have 10 stencils to give away. To enter the draw for one of these stencils, place your name and address on the back of a postcard, on the other side mark 'Strawberry Mouse', and send to our editorial address at PO Box 3693, Nuneaton CV10 8YQ. The price of the stencil is £4.50 (including postage and packing in UK), contact Nichola Kent Stencils, 4 Padin Close, Chalford, Stroud, Gloucestershire GL6 8FB.



SUGAR SOLUTIONS

Your Questions

In this feature we print answers to some of the queries that hit our desk that we feel might interest a wider audience, and also handy tips we receive from you. If you have a cake or sugarcraft related question or tip you think others might like to read about, why not drop a line, fax or email to the editors office, details of which can be found on Page 1.

TROUT WEDDING CAKE IDEA

I am a complete beginner in this line and thoroughly enjoying it but I am in a dilemma regarding a wedding cake for a bride and groom who are both into fishing and met that way, hence the trout wedding cake idea! They are to go around the sides plus the groom reeling one in on the top tier. I have searched high and low for a trout mould but all I can find is salmon and carp. Can I use this and adapt it in any way, and if so what colour do you suggest and what changes would need to be made if any. I would be most grateful for your advice, I enjoy your magazine immensely every month.

Thanking you

Mrs H Hughes

This is certainly a different type of wedding cake, especially for a beginner! To accurately capture the style of the fish and it's colouring, you could try your local library in the wildlife section, or search on the internet for suitable pictures to see what changes you feel need to be made to your existing mould. Bear in mind though that sometimes a less realistic representation can be more appetizing, and still gets the meaning across just as well.

One idea for you could be for you to make a stacked round cake (three tiers is usual) in white/ivory and have hazy blue dusted/airbrushed around the base of each tier. A see-through white/ivory ribbon could go around the very base of each cake (this helps hide the join between the tiers). Flowing down the sides could be water lilies and your fish, with possibly bulrushes. This could be all over, but perhaps in one or two streams/waterfalls it would look more effective.

On the top the bride and groom reeling a fish in together would be a lovely touch.

To aid you various manufacturers make suitable equipment e.g. Patchwork Cutters have a water lily and fish set and also a fisherman, JEM have assorted fish, and FMM make a marine tap-its set. The figures on the top could be modelled using figure moulds similiar to the wedding cake by Pat Trunkfield "I give you my Heart" in the April issue of the magazine. For smaller scale figures Holly Products make an assortment of figure moulds.

I do hope this gives you some inspiration, we would love see how your design turns out and would really appreciate a photograph of the cake.

FLOWER BASKET CAKE

Please help me. I am going to make the Flower Basket cake as featured in the March issue. I have purchased my moulds but they came with no instructions.

Can you please tell me if I can use another product instead of petal base to coat the moulds as I have not heard of this. Also do I have to wait until the moulds are dry before I paint them as you do not make this clear. Could you please let me know as soon as possible as I wish to make this cake shortly. Thank you very much.

Mrs J De Coster

You can use any white fat vegetable base if you cannot obtain Petal Base by JEM. In the article the moulded pieces were not painted. June Whichello stated, "dusting will give a much softer appearance than painting" and you will find that the dust sticks better to freshly moulded paste. The touch of fat in the moulds will help the dust to stick. Dusting powder will stick to dry paste also but will give a different effect.

Cotton Tulle

Sorry to bother you Julie but myself and a colleague have several students who would really like to learn how to use cotton tulle. There seems to be quite a lot of interest in it at the moment but we have been unable to find anywhere that could supply it. Can you put us in the right direction? If not hasn't Nadene Hurst demonstrated it in the past? Would you be able to pass on the enquiry to her? We would be very appreciative of any help as it was a beautiful skill and would be a lovely thing to revive. It would also be interesting to come up with some contemporary design uses for it.

Regards Ruth

My thanks to Nadene Hurst who was kind enough to tell me:

"From past experience I have found that cotton tulle is only available from specialist cake decorating shops. Our local shop, Sparkling Sugarcraft Supplies usually carries some. It can also be obtained from Guy Paul & Co Ltd." There have been several articles in the past on the subject, the last one being June 2003.

DUMMIES AS SEPARATORS

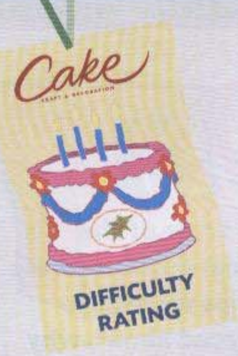
In the April magazine you dealt with the above subject in part. I have two queries as I have to make a three tier fruit cake using dummies as separators with fresh roses in between. Do I need to use a thin cake board under the dummy? Do I just use dowelling in the cake or does it need to go through the dummy as well if so how do I achieve this ?

Maybe it is a subject the magazine could deal with. Thanks for any help you are able to give. By the way brides this year seem to be going for unusual cakes which for me also includes a stack of parcels with stripes hearts and stars. Once again thank you for the help.

Margaret Holland.

You do need to dowel through the cakes and up to the base of the dummy. For stability use double sided carpet tape available from pound shops, to fix the dummy to a thin cake board. Cut out a circle of silicone/food grade paper and place this under the board so the base of the board does not touch the icing and possibly contaminate it (only the top surface of a cake board is food approved).

Questions and points raised in your letters may well be of interest to other readers. Anglo American reserve the right to edit all letters published. Should you not want your query and/or your name published please say so at the time of writing.



beneath th



e waves





by
Vanessa Richards

This charming underwater scene could be designed for a man or woman who enjoys the sea. One round cake has been cut into two unequal halves to create the interesting rock effect to add enjoyment to any special celebration.

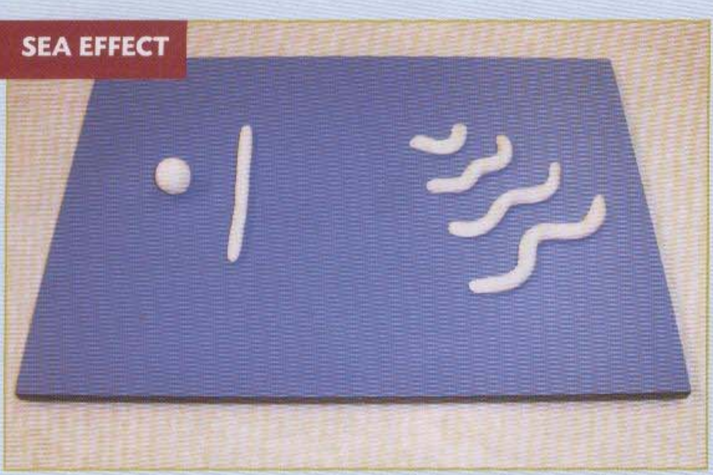
YOU WILL NEED

- cake round 25cm (10in)
- cake drum round 40cm (16in)
- pebble lace cutter from the designer dome set*
- roller pad*
- small rolling pin
- ball tool
- knife tool
- petal shield*
- fabulous fish cutters*
- lustre dusts *
- anchor (yacht and cloud set)*
- silver grey leaf and daisy leaves (set three) *
- veining tool (number 4)*
- chocolate shell mould
- barley twist ribbon cutter*
- round scroll frame cutter*
- alphabet cutters*
- numeral cutters*
- little darling cutter*

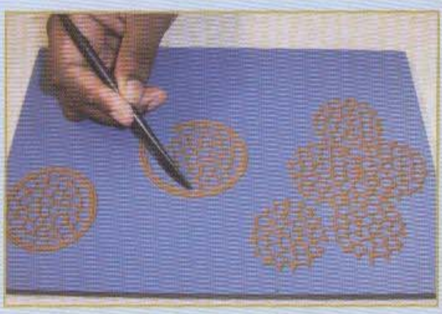
* JEM

Preparation
A 25cm(10in) round cake has been cut into $^1/_3$ and $^2/_3$ sections. The cake is then covered with ivory sugarpaste.

SEA EFFECT



1 Form waves with sugarpaste and leave these to dry until they hold their shape. Position on the cake board to create a wavy effect. Cover with ivory sugarpaste to achieve the impression of the sand on the bottom of the ocean. Secure the two parts of the cake to the board with royal icing. Pipe a shell border around the cakes.



3 With the knife tool cut away the outside edge. Cut out several pieces of net and join them together whilst the paste is still wet.

4 Keep the nets covered under a petal shield until ready to use. Arrange them draped between the cakes.



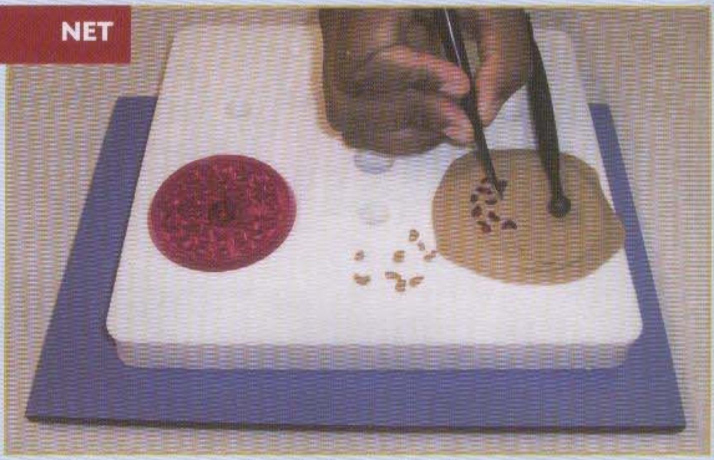


7 Place the anchor cutter into the roller pad. Roll out the paste fairly thickly to completely overlap the cutter. Roll with the rolling pin to cut out the anchor.

8 Allow to rest for a few minutes to prevent distortion. Remove the paste from the cutter with a hat pin. Dust the anchor with black, copper and gold.



NET



2 The net is created with the pebble lace cutter onto the roller pad. On a lightly greased worktop surface roll out the paste, approximately 1mm thick. Place the paste over the cutter and with a rolling pin; roll over paste to cut out the design. A ball tool will assist in perforating the outline. Remove the bits with a sharp tool.



5 Place the fish cutter into a roller pad. On a lightly greased worktop surface, roll out paste to approximately 1mm thick. Place the paste over the cutter. Roll over the paste to cut out the fish.

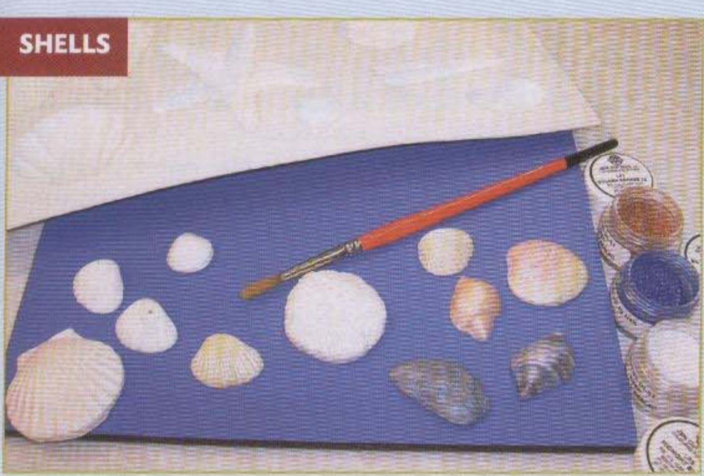
6 Remove the fish from cutter and turn over. Take a piece of soft sugarpaste and pad the back of the fish to create a 3-D effect. Place the fish onto a flat surface to dry, ensure that no sugarpaste is visible. When dry, dust with lustre as desired.



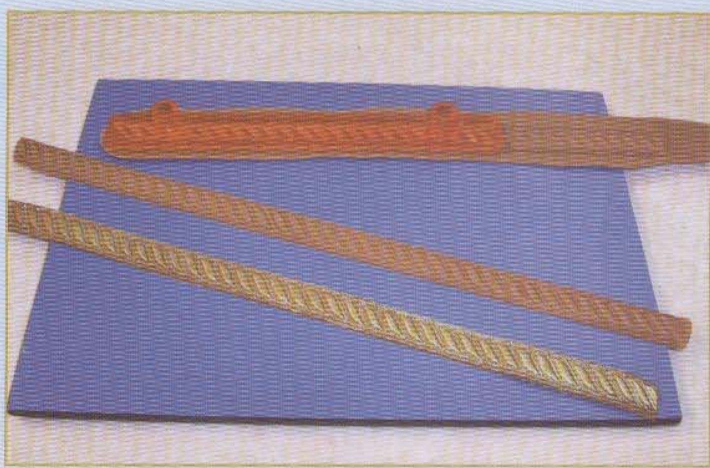


9 Make the seaweed with the silver/grey leaf and daisy leaves. Cut the leaves thinly, and mark in a central vein. Make a long sausage to form the central vein on a second leaf. Glue along the sausage and place the leaf with the central vein on top. This creates the effect of more seaweed. Dust with lustre.

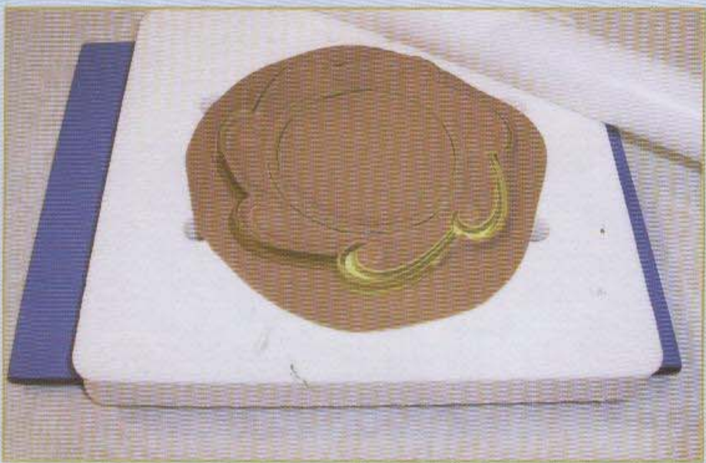
SHELLS



10 Roll smooth balls of sugarpaste, (different sizes for different shapes of shells) place into a shell mould. Dust with lustre as desired; blue, gold, pink, yellow and silver are suggested.



11 Evenly roll a long sausage the circumference of the board. Place the barley twist ribbon cutter over the paste and apply an even pressure to ensure the depth of the pattern has been embossed evenly. Apply tylose glue to edge of the board and carefully attach. Lustre if desired.



12 The round scroll frame cutter has been used to make a plaque for the message. Place the cutter on the roller pad. Roll the paste to approximately 1mm thick and place the paste over cutter. Roll over with the rolling pin to cut out the shape.



13 Cut out the design in 2 contrasting colours to create a special effect. Separate the pieces in the cutter with the knife tool over the embossed lines, causing them to be cut out.

14 Add the contrasting colour to each plaque.





15 The lettering is cut with the alphabet cutters and numbers with the numeral cutters.

16 A little darling cutter has been used to create a mermaid with a fish tail. Cut out a little darling and leave to dry. When dry, join a wet fish tail to the torso. Support on the cake with a little royal icing and a sugarpaste pebble.



Wedding Cakes off the Wall

So, here's the rest of the story!

Last month we featured a lovely selection of cakes from the Oklahoma State Sugar Art Show. As promised here is the remainder.

by Kerry Vincent

Photography by Scott Johnson at Hawks Photography



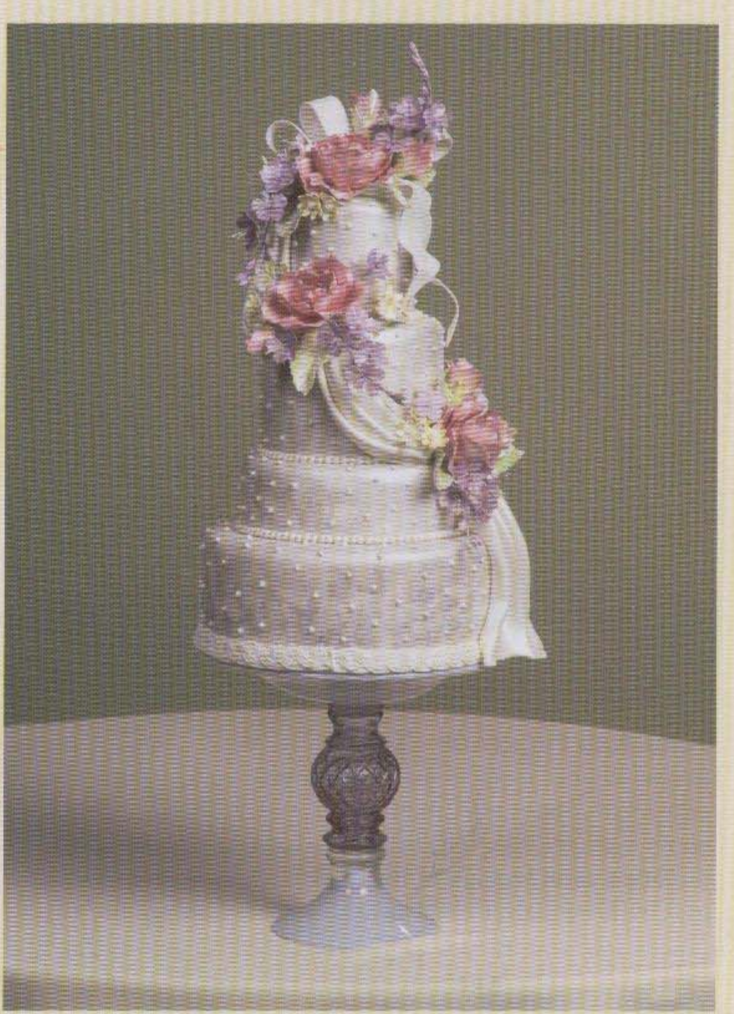
Carol Beshears - Texas

Not one to fool around Carol hits the mark with this brilliantly executed Tuscan provincial set-up. Lush grapes spill out of a sugar picnic basket, which encases a three-tiered wedding cake with fruit and flowers and a bottle of wine plus serving plate. The wine bottle was made from pressed Rice Crispie sheets, then airbrushed.



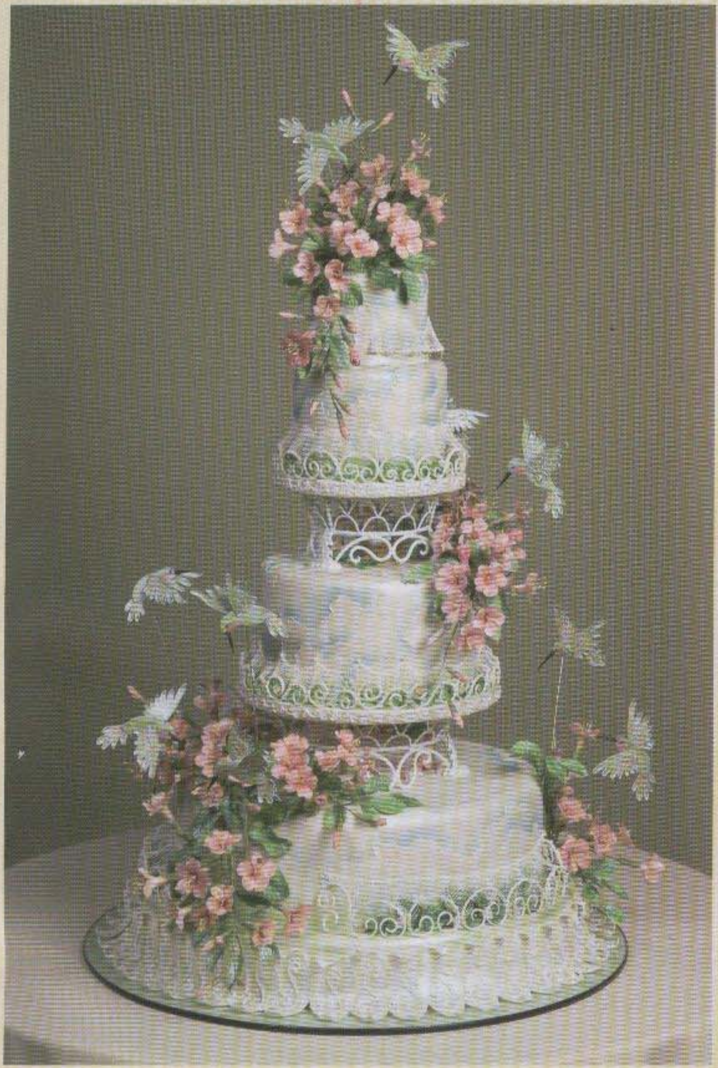
Cheri Elder - Missouri

Brides eye candy. It has it all! Softly coloured in lavender and rose pink, this four-tiered design is a must for the romantic at heart. Sponge painted sides are highlighted with dotted Swiss embroidery and elegantly pulled together with a full drape overlaid with violet fantasy flowers and lush pink roses.



Cheri Elder - Missouri

Busy little humming birds flit and dive among striking floral arrangements. Spring is definitely in the air for this garden wedding cake. Clear blue hand-painted skies embellish cake sides, which are highlighted with elaborate extension work – behind which one can see pretty floral accents.





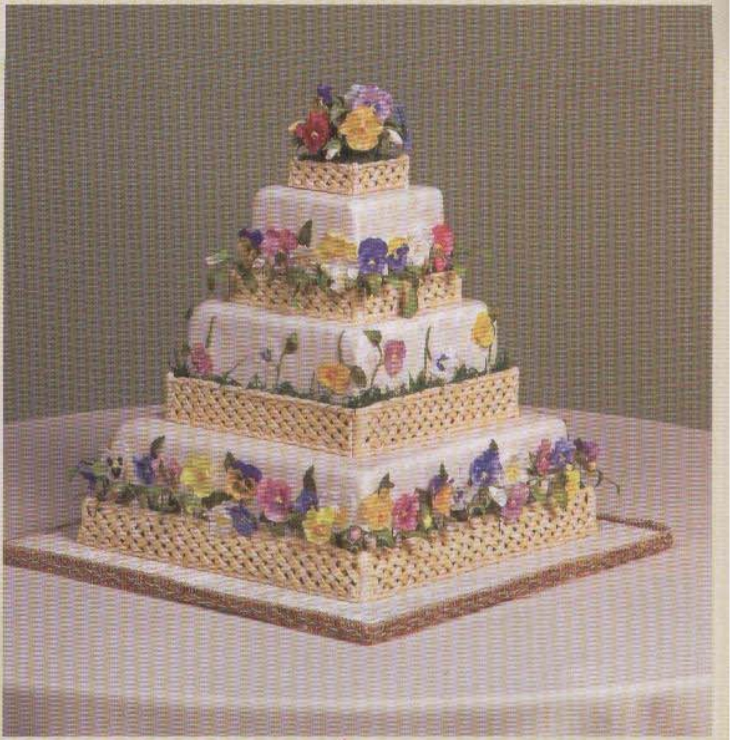
Edith Hall - Missouri

Stylish in design and execution Edith made the most of her collection of moulds. Garlands, graduated beaded pendants and moulded roses decorate the cake sides, which echo elements of Regency design. The rose filled cake top would make a fine keepsake.



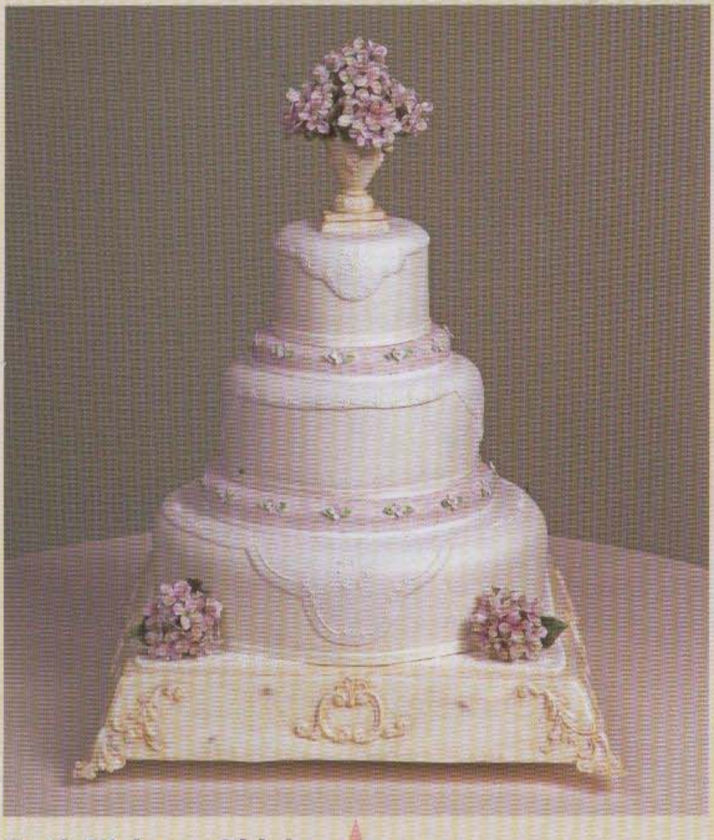
Jeanette Pfertner - Texas

Reminiscent of tropical shores - Jeanette's unusual stacked cake incorporates the use of hibiscus, and foliage with stylised comma-shaped cakes. Morning glories, tiny pink flowers and moulded scrollwork uplift the design, which is centred on a milk coffee coloured pearl-brushed pleated base.



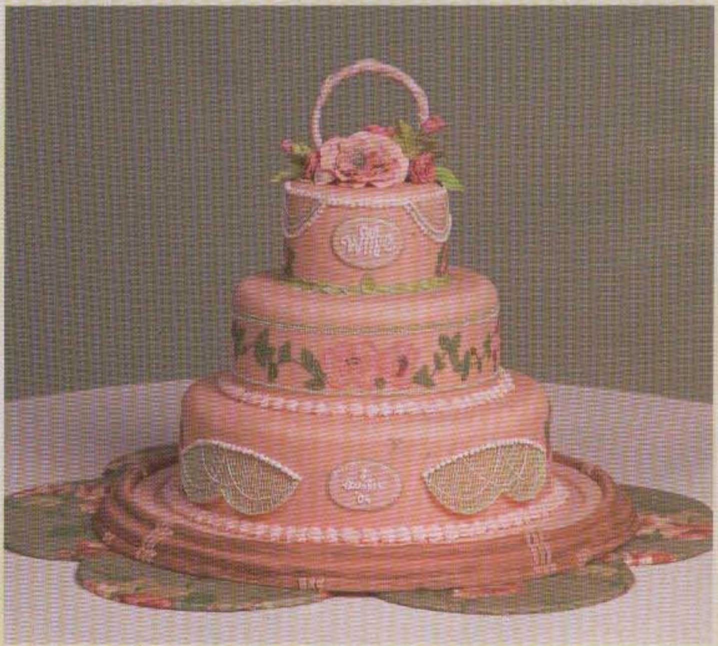
Glenda Galvez - Texas

Little painted faces peeping over a lattice fence are sure to please the most discerning bride. Traditional in design the cake emulates an English garden. The cake top is arranged to replicate a pansy filled flower-box and is the perfect choice for a spring or summer wedding.



Ruth Rickey - Oklahoma

Overlaid scalloped-edged lace panels combine colour interest and texture. Sponge-painted separator cakes are highlighted with tiny filler flowers and leaves. Delicate lavender hydrangea posies make a graceful addition.



Vera Gooch - Kentucky

Sweeten your day with this tasty confection of strawberry pink and moss green.

Lower cake sides are embellished with brush embroidery and panels of extension work while the top tier imitates a basket of roses. Monogrammed plaques with bridal initials and wedding date add interest to the front and back.

For further information please contact Kerry Vincent at kvsugarat@aol.com or phone 918 299 7125.


Cake
DIFFICULTY RATING


Cake
DIFFICULTY RATING

Honeysuckle, Elderberries & Guelder Rose

The Honeysuckle (Caprifoliaceae) family provides our two flowers this month. Elderberries (sambucus nigra) and Guelder Rose (viburnum opulus) berries are displayed here for our beginners in a hessian cone to give a rustic feel to the arrangement.

The scent of honeysuckle (Lonicera periclymenum) our advanced flower, on a summers evening caused Samuel Pepys to call it "the trumpet flower whose bugles blow scent instead of sound".



by Jan Thomas

YOU WILL NEED

HONEYSUCKLE

- flower tape white and beige
- pale green wires 24 and 28 gauge
- cream cotton and 1 cream stamen
- flower paste cream, red and green
- dusting colours old parchment, juniper, spring green, autumn green, garnet (EA)
- dusting colours plum (Sugarflair)
- droplet colours fern green (Sugarflair)
- white glaze (EA)
- honeysuckle cutter number 2368 (Kit Box)
- plain/serrated leaf cutters sizes 1, 2 and 3 (Kit Box)
- hexagonal cake board covered in sugarpaste and with mini-spot attached (Serendipity)
- ribbon bow (Serendipity)

YOU WILL NEED

ELDERBERRIES AND GUELDER ROSE

- flower paste red, mid-green, black and a small amount of dark apricot and burgundy
- green wires 24 gauge
- white wires 28 and 33 gauge
- red wires 26 gauge
- heather coloured droplets
- flower tape wine, red and beige
- confectioners' glaze
- wet wipes (optional) or kitchen roll
- black stamens
- dusting powders scarlet, rainforest (EA)
- dusting powder, thrift (SK)
- grooved rolling pin
- palette knife
- scalpel
- rolling out board
- white vegetable fat
- edible glue
- leaf template
- cake board covered in sugarpaste
- hessian
- mini-spot (Serendipity)
- ribbon bow
- glue gun (optional) or double sided tape
- small amount of royal icing

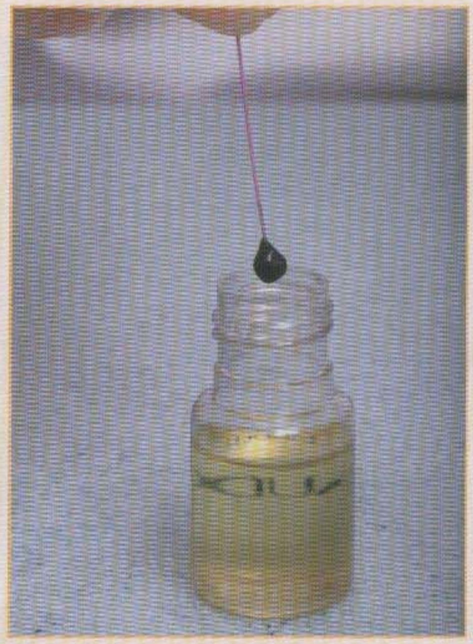
ELDERBERRIES



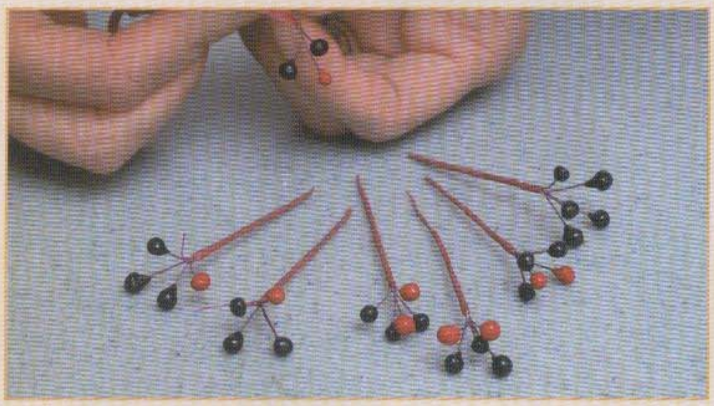
1 To colour the white wires. Place the heather droplets onto a wet wipe or kitchen roll and pull the wire through.

2 Cut one wire into 6 lengths and place a small piece of black paste onto the wire to resemble a match head. Make a few with the burgundy paste, make a total of 31.





3 Allow them to dry. Dip each one into the confectioners' glaze. Shake off the excess glaze and allow to dry overnight. Tape the elderberries together as follows: take 3 elderberries, start taping them together 5mm ($^{1}/_{4}$in) below the elderberries with $^{1}/_{4}$ width wine coloured tape.



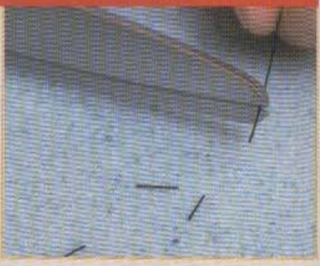
4 Tape together 5 elderberries; mix together burgundy with black berries. Repeat this 3 more times. Tape 4 elderberries together and include 1 small length of coloured wire with no berry on, (this will give the effect that the berry has fallen off) repeat this 1 more time. You should now have: 1 stem with 3 elderberries, 4 stems with 5 elderberries, 2 stems with 4 elderberries and 1 wire.

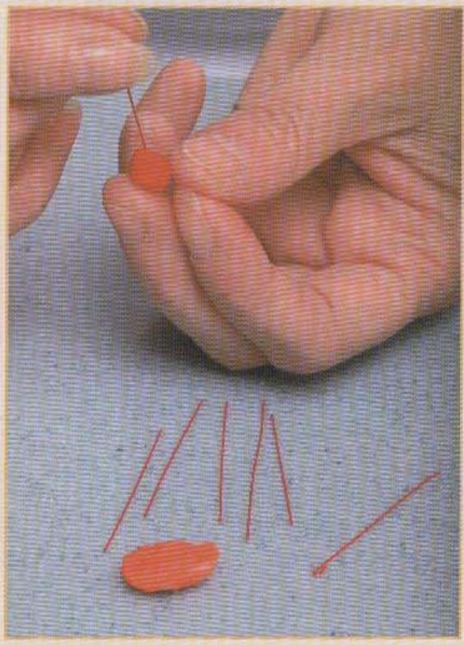


5 Tape together all the stems with $^{1}/_{2}$ width beige tape to form an umbel shape (flower stalks arise from one point on the stem and are the same length). Tape three 24 gauge wires into the main stem to give extra support and length if required. Dust a little plum colour onto the beige tape.

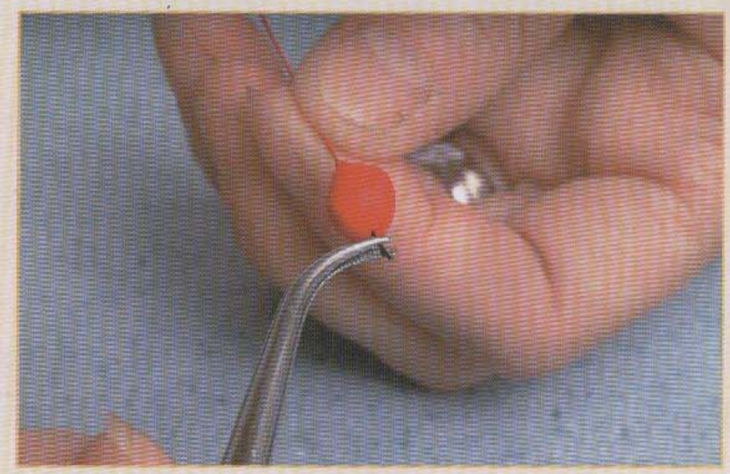
GUELDER ROSE BERRIES

6 Dissolve a little scarlet dusting powder into a little gin and use this to colour the 28 gauge wires as previously described. Cut off the round heads on the stamens and discard them. Cut the stiff cotton into lengths approximately 3mm ($^{1}/_{8}$in) long.



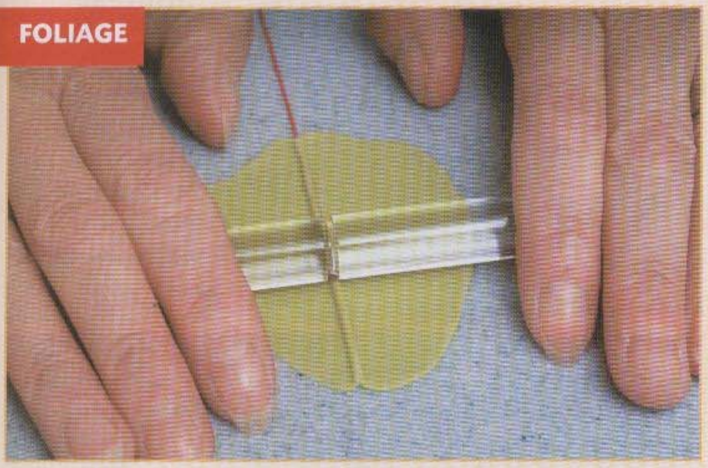


7 Cut the coloured wire into approximately 6-7 lengths. Make a small hook on the end of each wire and insert it into a small pea shape piece of red paste. Make a few with the dark apricot paste. You require 15 in total.

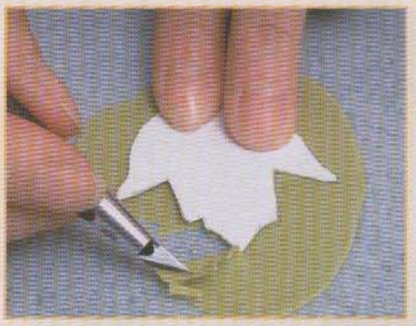


8 Insert a length of stamen cotton into the top of each ball so that only a very small amount of cotton is visible, trimming back the cotton with a sharp pair of scissors if necessary. Dust with scarlet when dry and dip each berry into full strength confectioners' glaze.

FOLIAGE

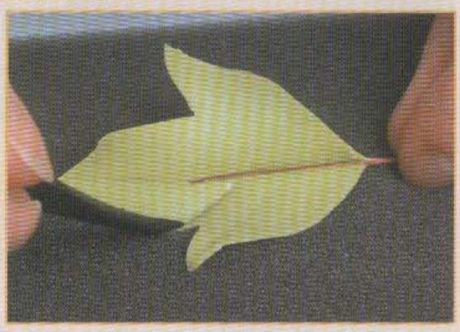


9 Transfer the shape from the template onto a piece of card. Roll a little mid-green paste into a sausage shape and insert the wire. Roll out thinly with a grooved rolling pin. You will also need one or two unwired leaves.

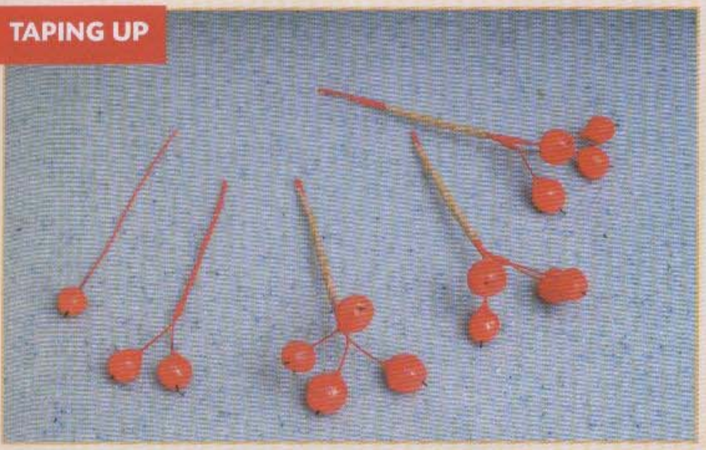


10 Place the template over the paste and cut out the shape with a scalpel before gently lifting the shape off the board with a palette knife. Thin down the edges with a ball tool.

11 Mark the central and side veins with a dresden tool. Allow to dry. Dust the leaves with rainforest and a little thrift on the leaf margin.



TAPING UP



12 Tape two berries together with $^{1}/_{4}$ width red tape; 1cm ($^{1}/_{2}$in) below each berry, and continue until you have 7 groups of 2 berries and one remaining berry. Tape together two pairs of berries with $^{1}/_{3}$ width beige tape. You should now have 3 groups of berries with 4 berries, 1 group with only 2 berries and a single berry.



13 Tape together all the stems with $^{1}/_{2}$ width beige tape to form an umbel shape as per the elderberries. Add one red wire with no berry on it and the single berry. Tape in a pair of leaves and finally dust a little scarlet onto the beige tape.

CORNUCOPIA DESIGN

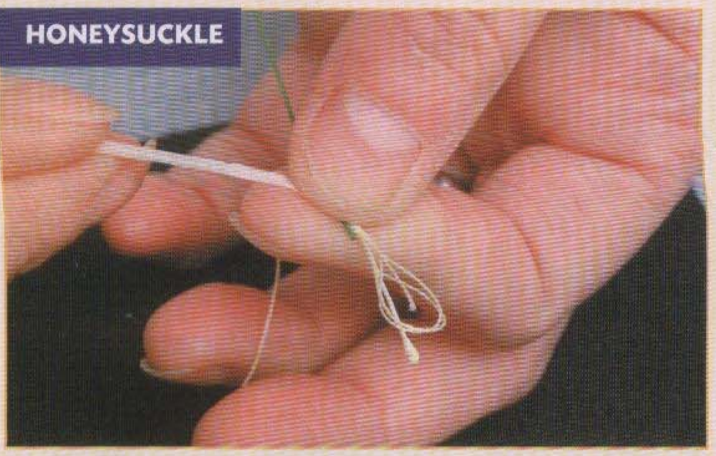


14 Form a cone with a piece of hessian. Stitch the cone together to keep its shape and secure it to a cake board with a glue gun or double sided tape. Place the mini-spot inside the cone and secure with glue or tape. Add a ribbon bow to hide the mechanics.



15 Insert the guelder rose berries and elderberries into the mini-spot. Finally add two leaves to the cake board and secure with a little royal icing.

HONEYSUCKLE

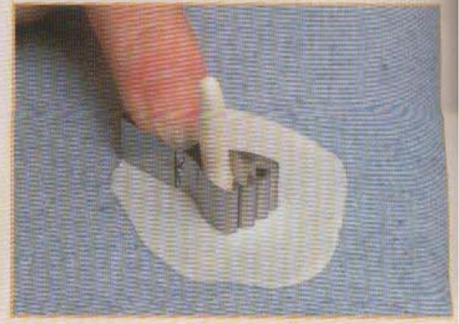


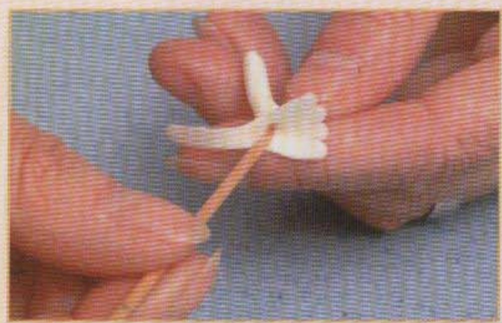
1 Start 2.5cm (1in) from the end of the cream cotton and form 2 loops, which will form 5 lengths of cotton when the loops are cut. Add the one stamen and tape onto a 28g wire with 1/4 width white tape. Do not take the tape all the way down the wire; use only enough to secure the cotton and stamen to the wire.



2 Paint the tip of the stamen green with fern green. Cut through the loops and moisten the tips with edible glue and dip into old parchment dusting colour.

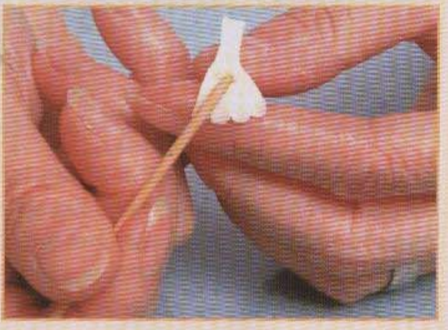
3 Form a mexican hat with a long thin back with cream coloured paste. Roll out the paste thinly and cut out the shape.

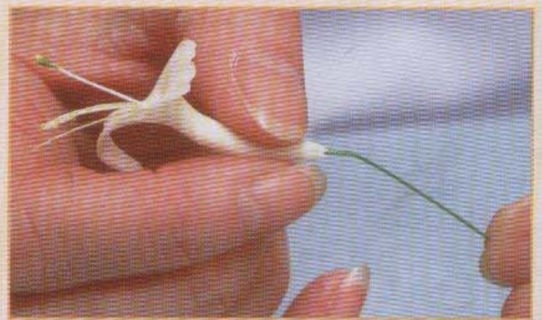




4 With the pointed end of your cocktail stick hollow out the throat.

5 Place over your index finger and thin down the upper part of the petal. Curl the lower part of the petal under with the cocktail stick. Insert the wire.





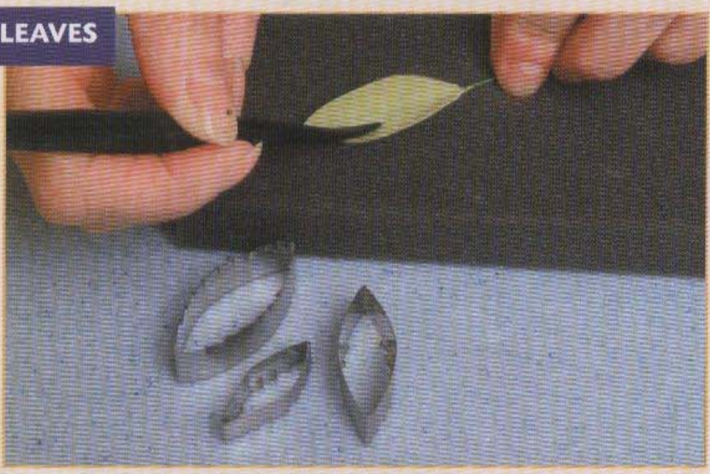
6 Form the flower into an "S" shape. Allow to dry.

BUDS

7 Make a selection of different size buds in both green and cream paste. Form the paste into a cone and insert a 28g wire. Roll the paste onto the wire so that you have a tapered sausage shape with a rounded top. Flatten between your forefinger and thumb and bend to resemble a "hockey stick".

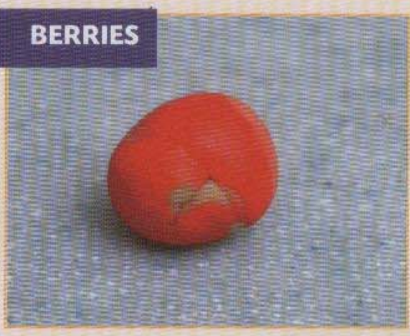


LEAVES



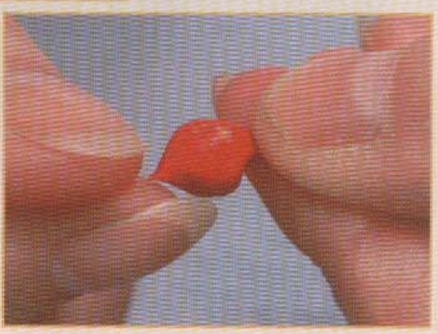
8 Make a sausage shape with pale green paste and insert a 28g wire. Roll out thinly with a grooved rolling pin. Cut out the leaf shape with the plain side of the leaf cutter. Mark in the central and side veins with the dresden tool. Dust with juniper when dry.

BERRIES



9 Mix together a small amount of green paste and red paste to achieve a marble effect.

10 Insert a 28g wire into a small pea size piece of paste. Form the paste into a rounded shape and pinch the top into a point. Repeat this step but this time with all red paste. Allow to dry.



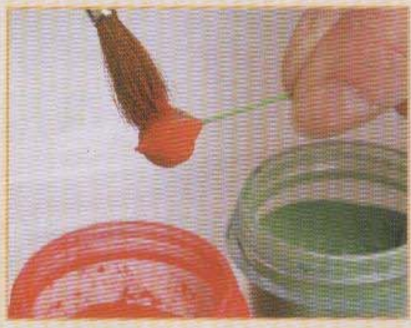
COLOURING



11 Dust the flowers and cream buds with old parchment. Dust the upper part of the petal and the underside of the lower petal with plum.

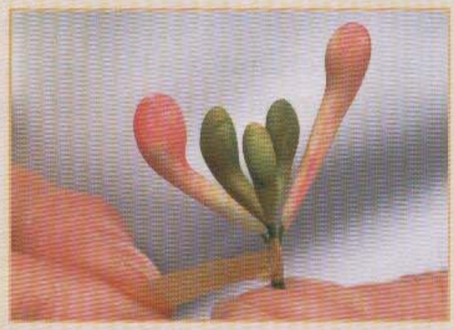
12 Dust plum onto the tops of the cream buds and take this colour down the rest of the bud. Dust the green buds with a mixture of spring green and autumn green.





13 Dust the red berries with garnet and the red/green berries with juniper and garnet. Dip the berries in white glaze (or $^1/_2$ strength glaze) and leave to dry.

14 Tape together 3 green buds with $^1/_3$ width beige tape and then add a few cream buds to form a circle so that the curved parts of the buds face inwards.

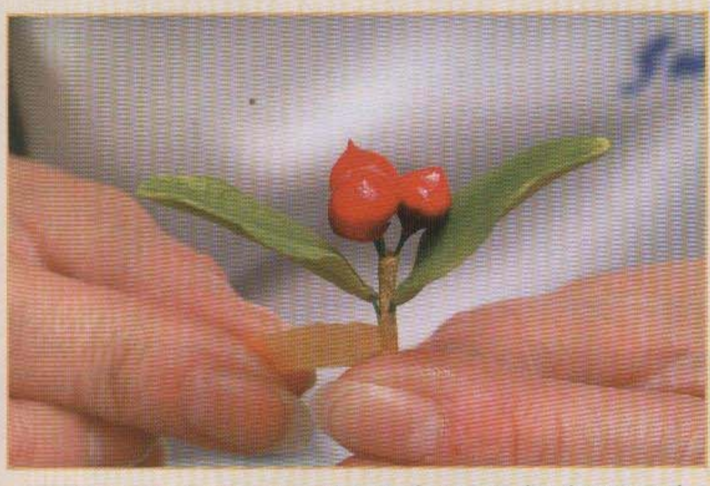




15 Add in the flowers so that the flowers face outwards. If necessary, tape in a few extra 24g wires for support.



16 Push a small amount of green paste up in between the ends of the flower heads and buds with a pair of tweezers. Allow to dry and dust with green dusting powder and a little plum. Dust the beige tape with plum.

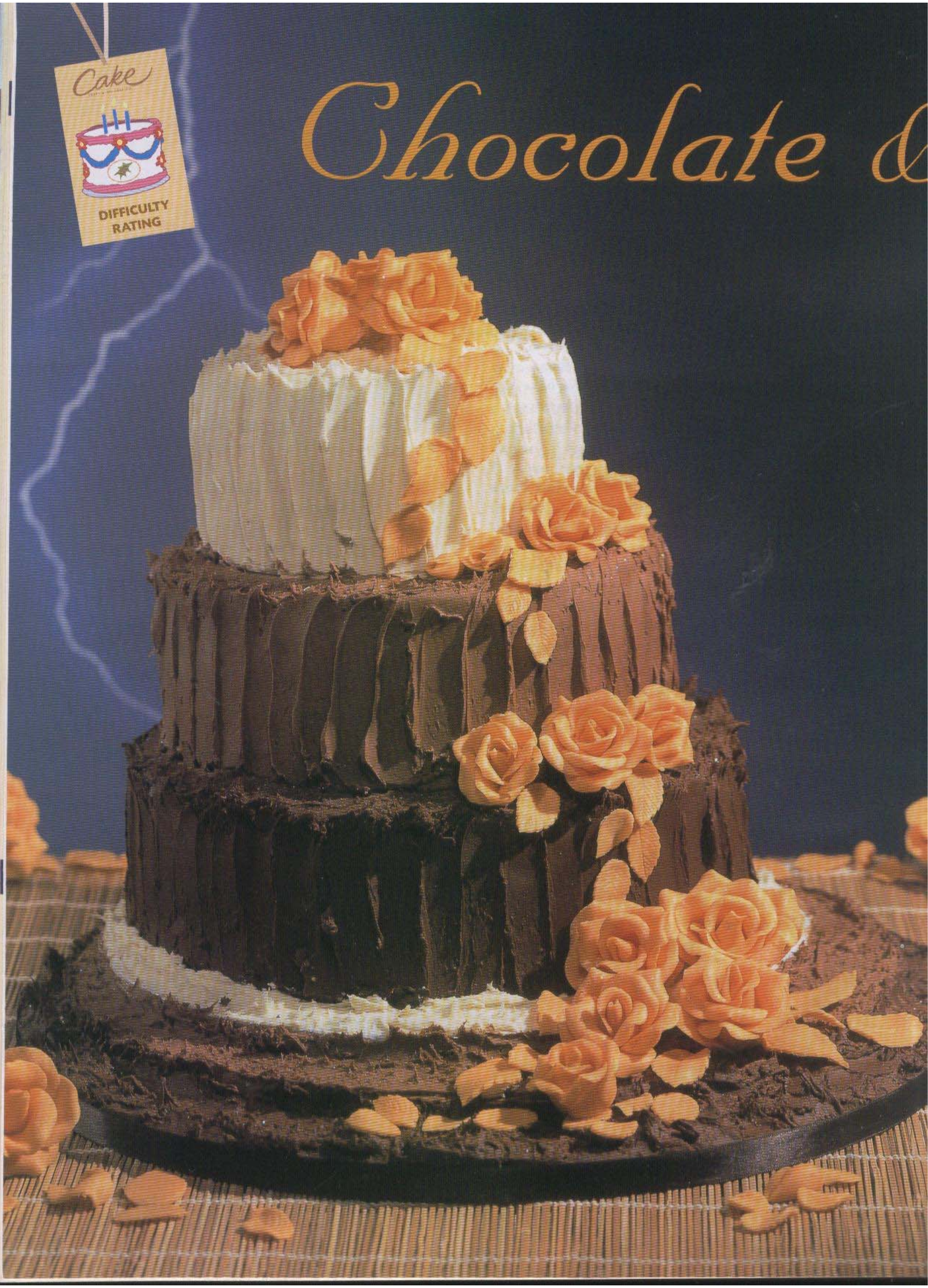


17 Tape the berries together to form a tight cluster and tape in a pair of leaves.



18 Secure a mini-spot to the cake board. Add a ribbon bow to hide the mechanics and arrange groups of buds, berries and flower heads in the mini-spot. Wild roses go particularly well with honeysuckle so I have added a few rose buds.

Chocolate &



Orange Cascade Wedding Cake

YOU WILL NEED

ORANGE CHOCOLATE PASTE FOR ROSES AND LEAVES

- orange chocolate 600g (1lb 6oz)
- liquid glucose 200g (7oz)
- water 1$^3/_4$floz

GANACHE

- white chocolate 1.2kg (2lb 12oz) or dark chocolate 1.2kg (2lb 8oz)
- liquid glucose 55g (2oz)
- whipping cream 250ml (10floz)

ROSES

- rose petals (Orchard Products)
- plunger rose leaves various sizes (PME)
- edible glue
- chocolate paste 225g (8oz)
- petal paste 55g (2oz)
- plastic sheets 2
- sharp knife

THREE TIER CAKE

- round chocolate cakes 30cm (12in) 23cm (9in) and 15cm (6in)
- marzipan 2.7kg (6lb)
- dark ganache 1.6kg (3$^1/_2$lb)
- white ganache 1.6kg (3$^1/_2$lb)
- round thick boards 45.7cm (18in) 40cm (16in) and 35.5cm (14in)
- round thin boards 23cm (9in) and 15cm (6in)
- plastic dowel rods 5
- spirit level
- sharp knife
- palette knives
- small amount of royal icing



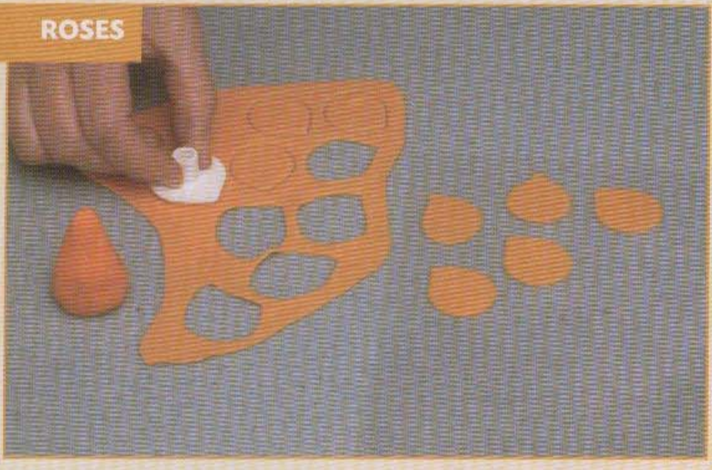
by Carole Stafford

A chocolate wedding cake with tangy chocolate orange roses. For the best results Carole suggests you use Belgium couverture chocolate of the highest quality.

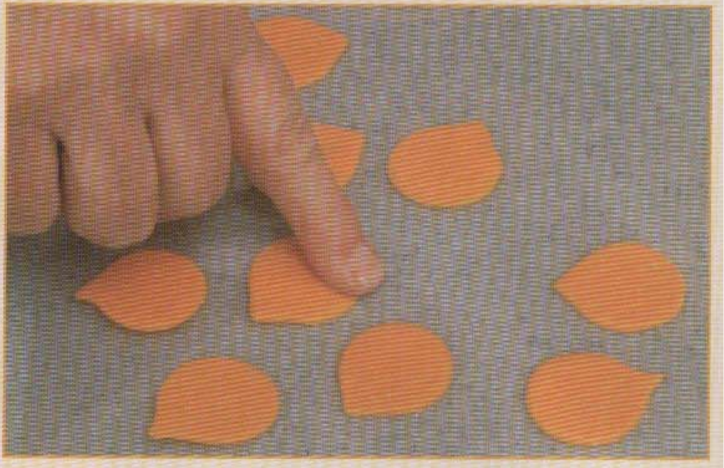
Method

Heat the chocolate slowly to 40°C/105°F in the microwave. Warm the glucose slightly and add to the chocolate, mix well then add the water then mix again. Leave to stand overnight in a double plastic bag - do not refrigerate. Cut off small pieces and knead well as required.

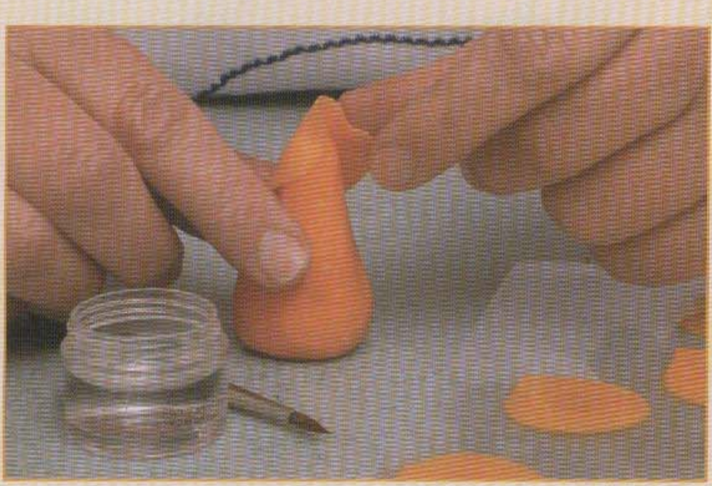
ROSES



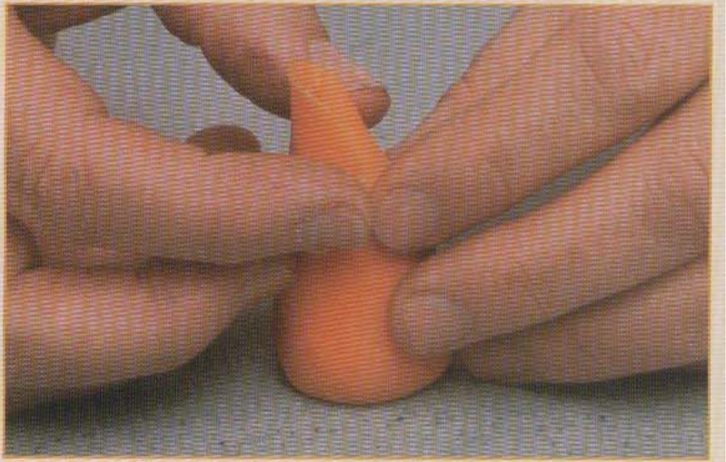
1 Knead the chocolate paste and petal paste together. Form a medium sized piece into a cone. Roll the paste thinly and cut out 9 petals all the same size.



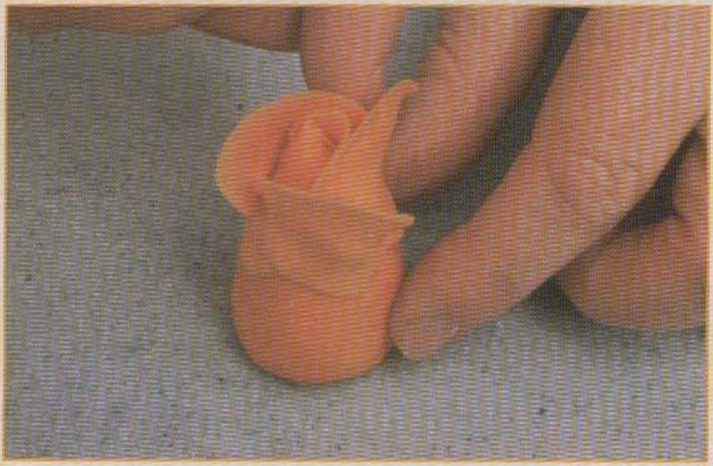
2 Place the petals between the 2 sheets of plastic and thin the edges by pressing quite firmly around the edges over the plastic.



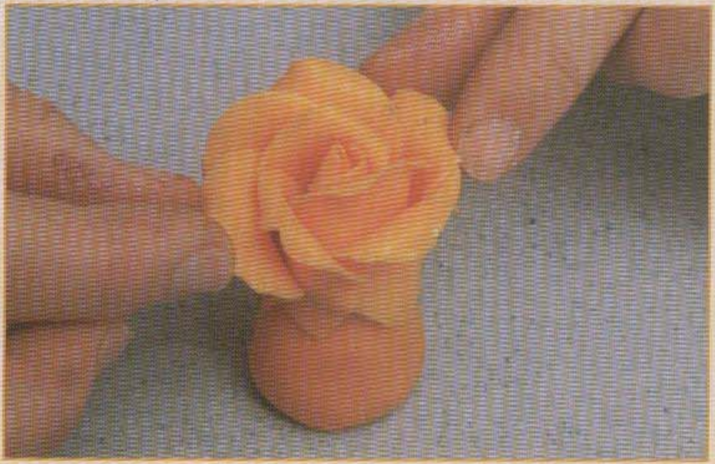
3 Take the first petal and with a small amount of glue wrap it tightly around the very tip of the cone.



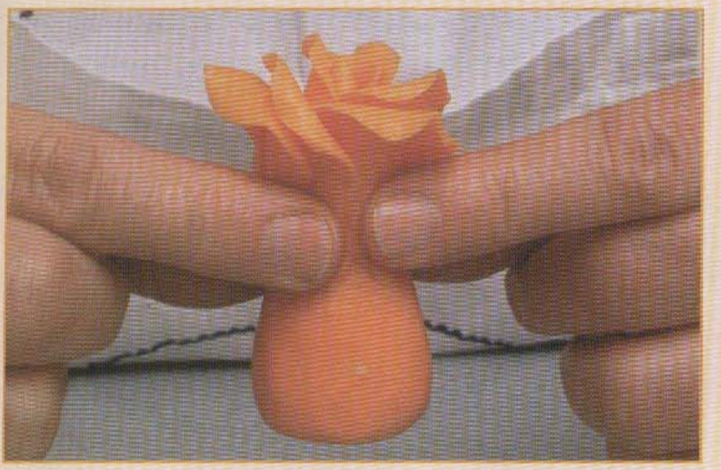
4 Attach two petals either side of the tip of the cone. With a small amount of glue, wrap them around the cone.



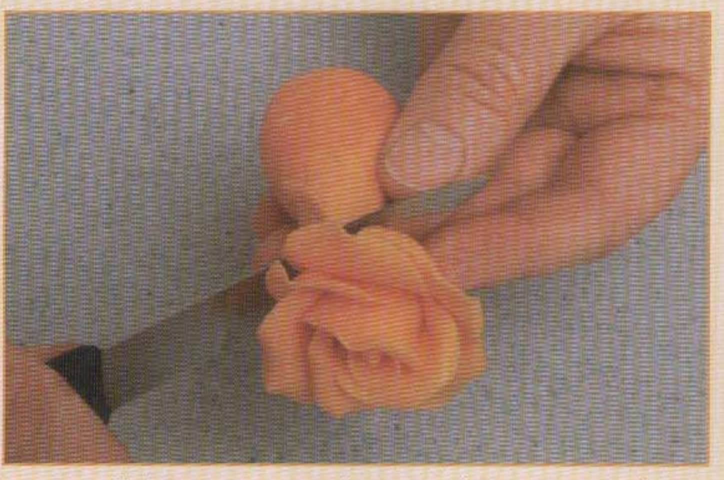
5 Attach the next three petals to the cone, and again overlap them around each other.



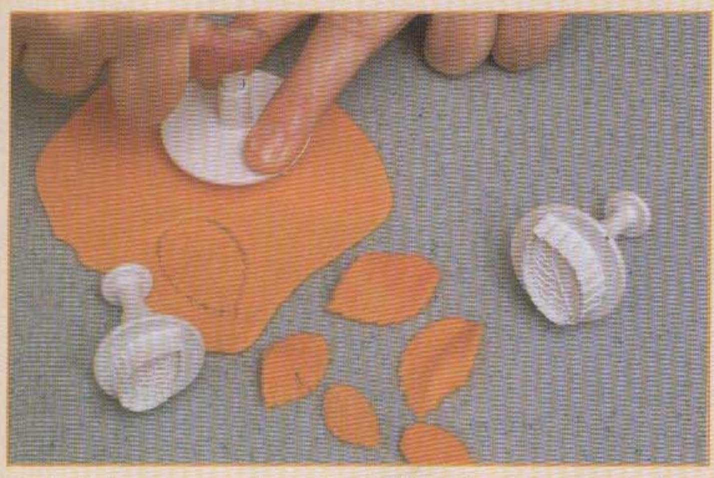
6 Space the last 5 petals equally around the cone slightly below the others, overlapping them slightly and mould them into shape.



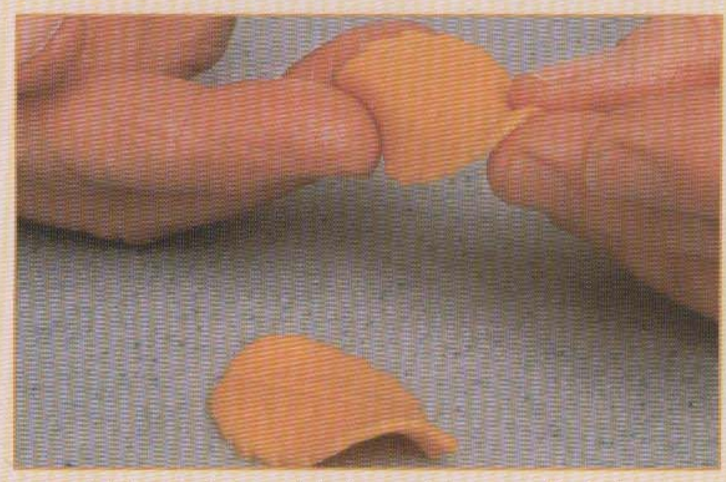
7 Shape the bottom of the rose.



8 Cut off the rose at an angle to suit the position on the cake.



9 Roll the paste to about 2mm thick. Cut out and vein lots of leaves with different sizes of rose leaf cutters.

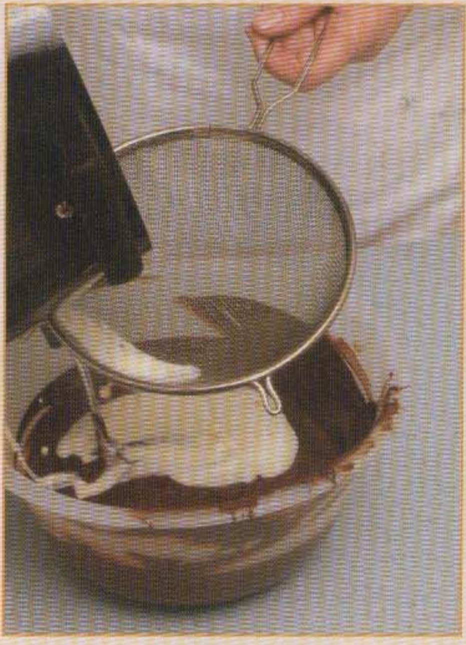


10 Twist the leaves slightly to achieve a realistic shape. Remember more leaves - less flowers.

GANACHE



11 Melt the chocolate very slowly in the microwave to 40°C (105°F). Place the glucose and whipping cream into a saucepan and bring to the boil.



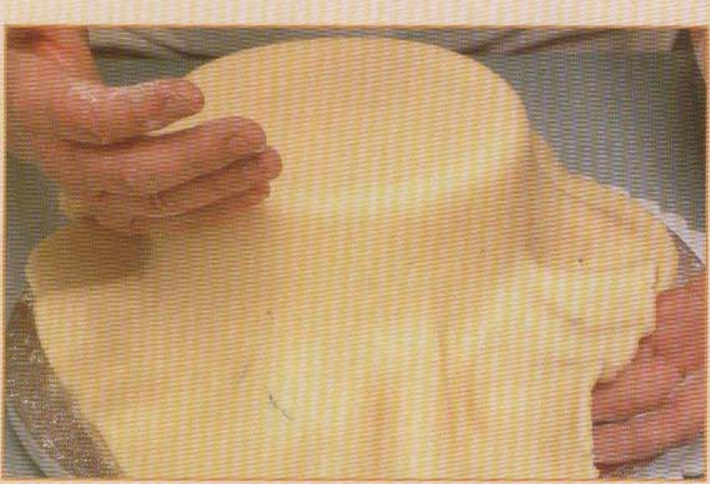
12 Add the liquid to the chocolate.



13 Stir the mixture thoroughly. When the mixture has cooled completely, place into an airtight container and refrigerate overnight.



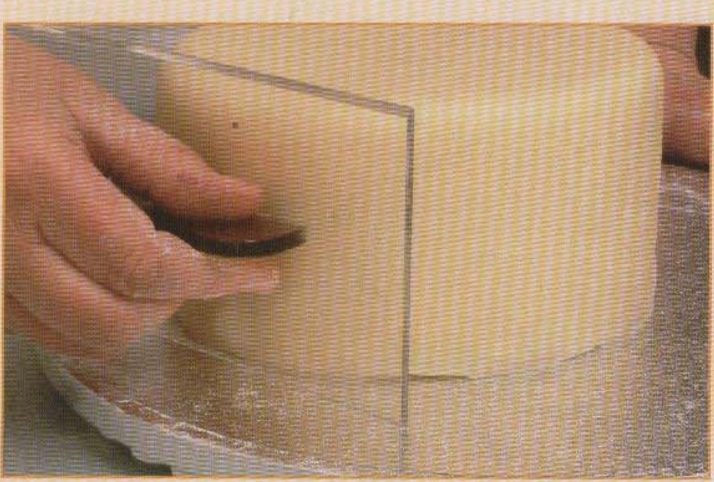
14 The following day, warm the mixture slightly and beat well until light and fluffy (white chocolate ganache shown).



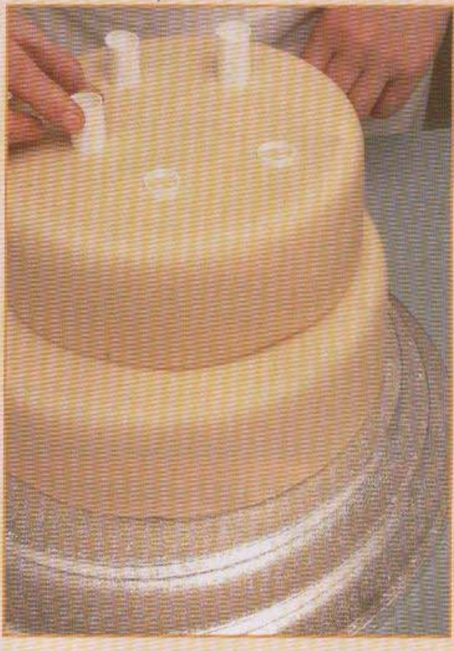
15 Fill and cover each cake with whipped ganache. Place the 9in and 6in cakes onto the thin boards. Knead the marzipan and roll out onto icing sugar. Roll enough to cover the cake and a little extra for trimming.



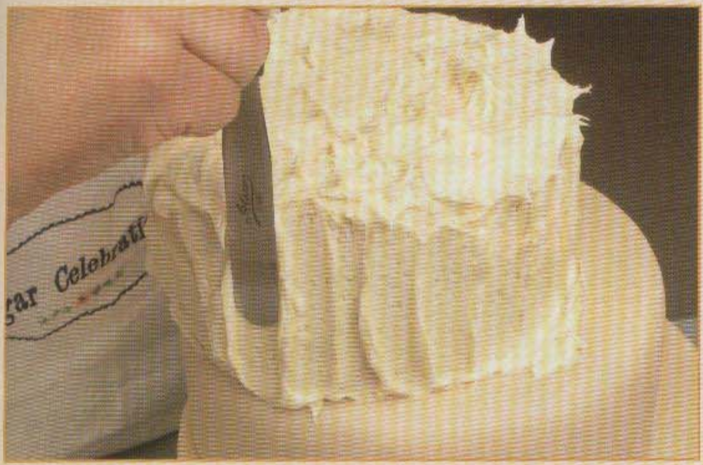
16 Remove the excess paste with a palette knife.



17 Trim close to the cake and smooth the top and sides with a smoother.



18 Use royal icing to stick the boards together. Position them to the back and attach the chocolate cake also towards the back. For sponge cakes I always use hollow plastic dowels which are long enough to cut in half. Push the dowels through the cake and trim to the height of the cake.



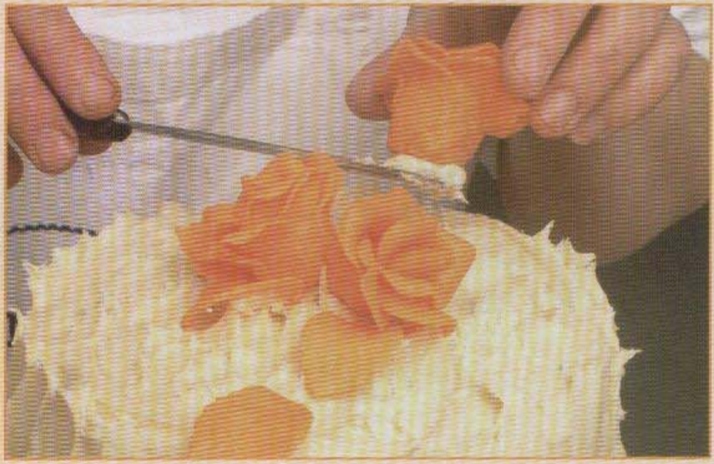
19 Whip the white ganache and spread it over the top cake with a flat palette knife and lift many times to create a stippled effect. Pull straight lines from the bottom to the top to create the ridges. Set aside a little white ganache for the board.



20 Mix an even quantity of white and dark ganache together to create a milk chocolate colour and apply to the middle tier as above. For the bottom tier, use only dark ganache. Set aside a quantity of milk and dark ganache for the board.



21 Stipple each board with different colour ganache as shown.



22 Cut the roses to the correct angles with a sharp knife and arrange on the top and sides of the cakes with melted chocolate.

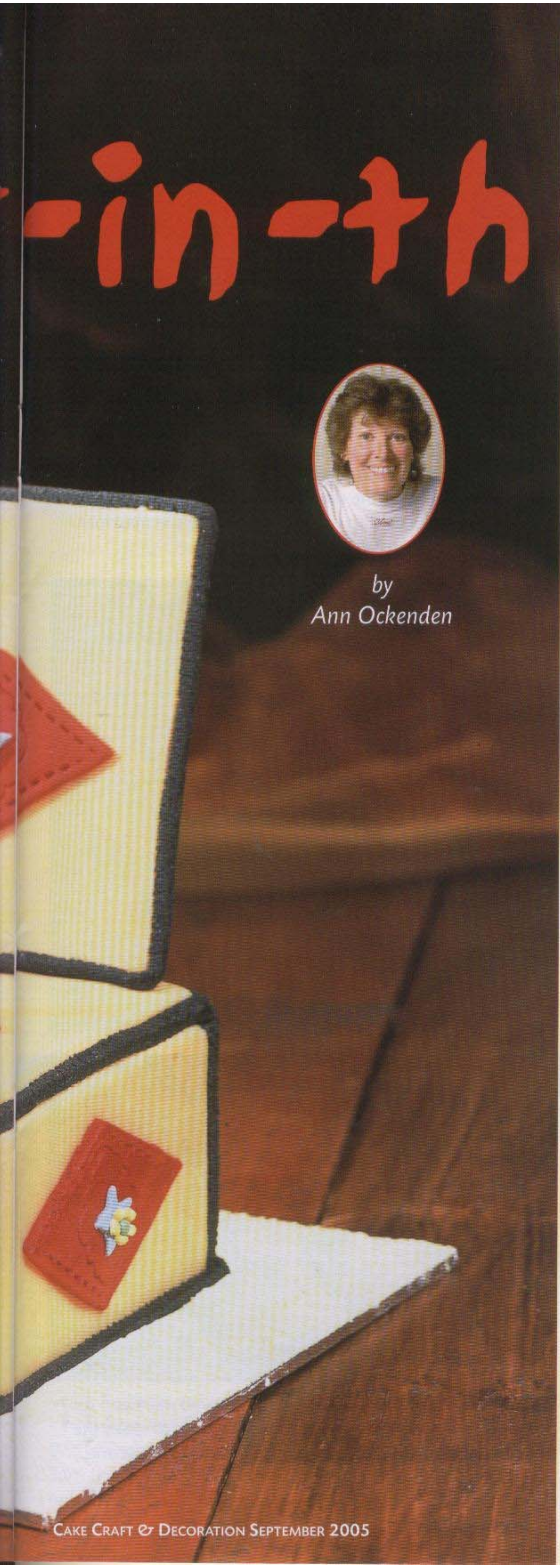


23 Attach a ribbon to the board to complete the wedding cake.



Jack





-in-the-box

Children's cakes are always fun to do and usually involve lots of bright colours. Marzipan is a good medium to use to achieve this and for creating happy faces.

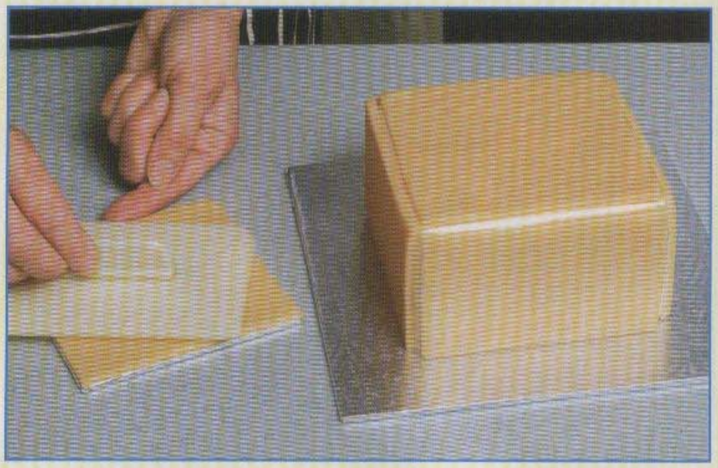
*by
Ann Ockenden*

YOU WILL NEED

- cake 12.5cm (5in) square
- cake board 23cm (9in) square
- cake card square 12.5cm (5in)
- sieved apricot jam
- marzipan 1kg (2lb) (Odense)
- sugarpaste white 225g (8oz) (Regalice)
- superwhite powder (Sugarflair)
- dusting powder plum
- icing sugar
- droplet colours, old gold, royal blue and heather
- paste colours, red extra, primrose, liquorice and paprika (Sugarflair)
- satin dust royal gold (EA)
- raw spaghetti
- clear alcohol (gin/white rum/vodka)
- pastry brush
- non-stick board
- large and small rolling pins
- textured rolling pin (Orchard Products)
- smoothers
- cocktail stick/small celstick
- 1 white dowelling rod 23cm (9in)
- palette knife
- set of patchwork cutters (FMM)
- briar rose cutters set of 4
- star cutters set of 4
- blossom plunger cutters set of 3
- sugarcraft gun
- paint brushes flat and round
- round cutters
- quilting tool (PME)
- pizza wheel (PME)
- scallop and comb tool (or assorted drinking straws) (PME)
- tweezers
- assorted pieces of sponge foam



1 Measure the sides and top of cake and cut out 2 templates (top and side) from card. Place a 12.5cm (5in) cake of your choice onto a 23cm (9in) square cake board and brush apricot purée over the top and sides of the cake.



2 Roll out 450gm (1lb) of marzipan, coloured with old gold, to 6mm ($^1/_4$in) thickness and with the templates cut out 5 panels. Use the remaining marzipan to cover the 12.5cm (5in) cake card to make the lid. Place the marzipan on the sides and top of the cake.



3 Roll out lemon coloured sugarpaste and cover the cake board. Decorate with a textured rolling pin.

4 Place the black marzipan into the sugarcraft gun. Fit the square-holed disc and extrude the trim to cover the gap between the panels.



TECHNIQUE

1 Dip tools in alcohol when working with marzipan - it helps to prevent sticking.

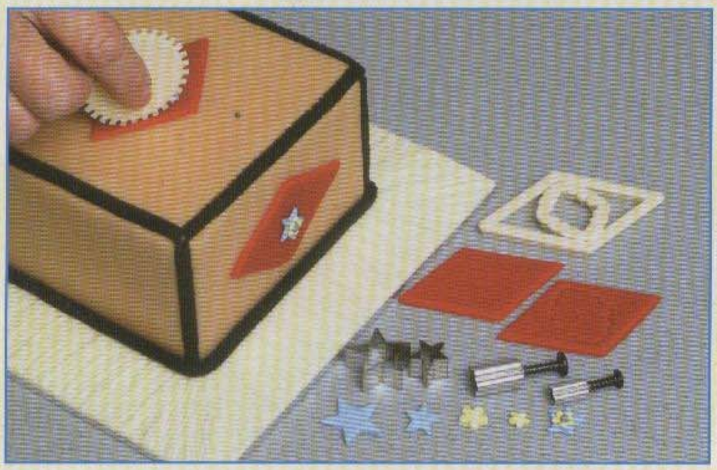
2 Sticky paste is a mixture of marzipan and alcohol.

3 For maximum use, wrap each colour separately in cling film and store in an airtight container in the fridge.

4 Place a plastic bag over the model to prevent it drying out too quickly.

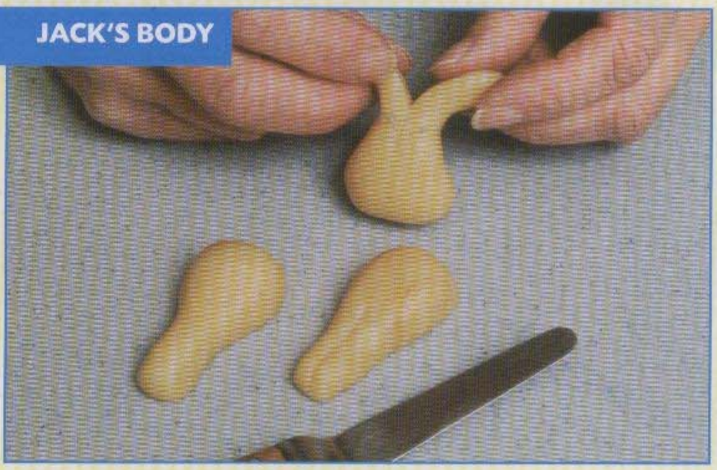
5 Colour up the marzipan before commencing the project.

6 For best results do not overwork the marzipan.

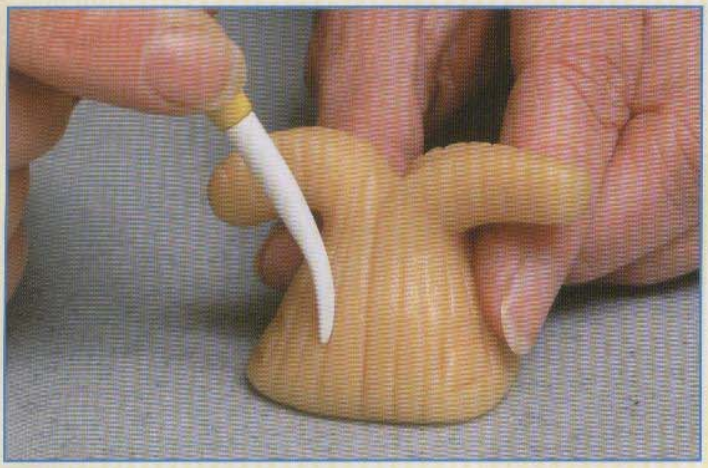


5 Roll out red marzipan, not too thinly. With the patchwork cutters, cut out 7 diamond shapes and emboss with the scalloped cutter. Cut out a star and a medium plunger flower. Mark the edges with the stitching wheel and attach to the cake.

JACK'S BODY



6 With 50gm ($1^3/_4$ oz) of old gold coloured marzipan roll out a large cone shape. Use a palette knife to make the arms by cutting down the middle, half way into the cone, from the tapered end.

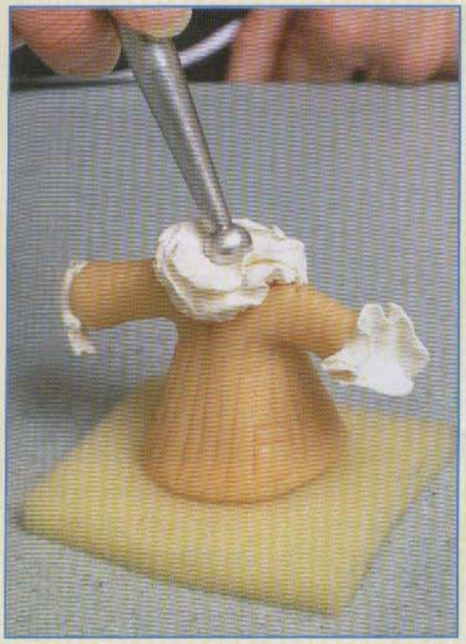


7 Pull the arms apart and smooth the cut edges. Pinch out slightly at the base (like a mexican hat). With the quilting tool, create the pockets and stripes.

FRILLS



8 Roll out a piece of white marzipan and with the medium-size round cutter, cut out 3 discs. Frill the edges with a celstick or cocktail stick. Cut out 2 smaller discs and frill in the same way for sleeve frills.



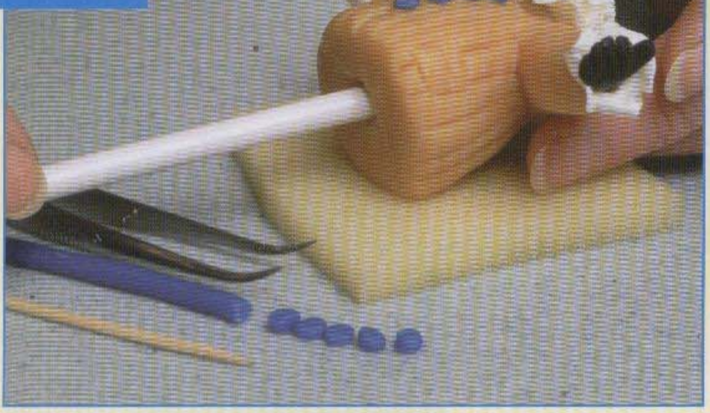
9 Place the 3 medium discs on top of each other and place onto the neck area of the jacket and push down in the centre with a ball tool. Position the 2 sleeve frills with a ball tool. Stand the body onto a piece of sponge foam.

GLOVES



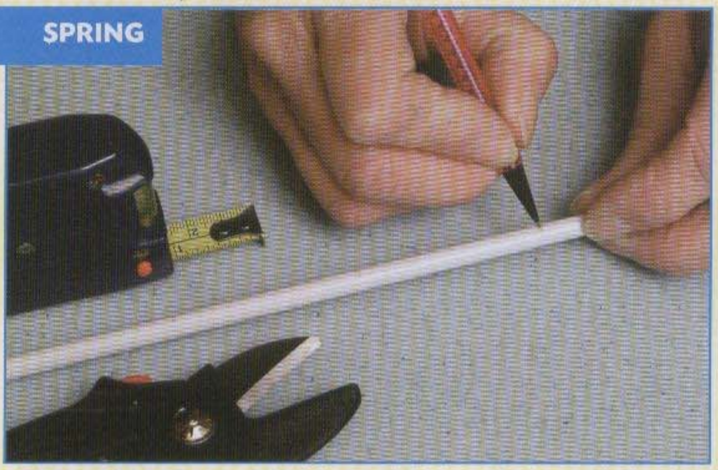
10 Mould 2 teardrop shapes from small pieces of black marzipan. Flatten the thicker end and with scissors cut out a 'V' shape for the thumb. Mark in the fingers. Secure the gloves to the sleeves.

BUTTONS

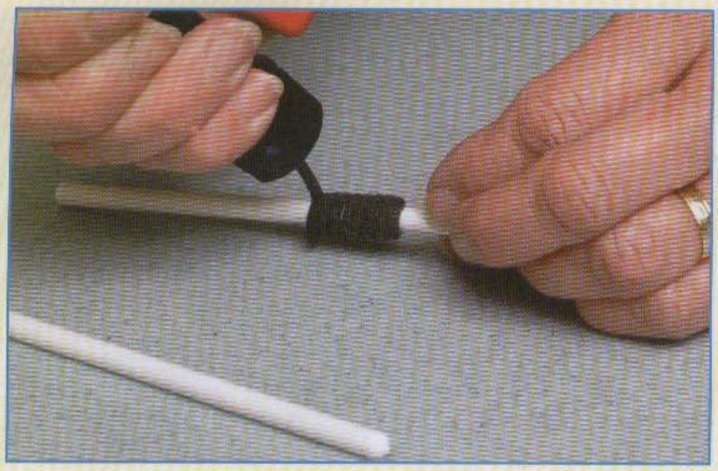


11 Roll a thin sausage of blue marzipan and cut off 4 slices. Press each one down the front of the jacket. With a cocktail stick, mark 2 holes in each for the button. Turn the jacket upside down and insert the dowel to make a hole in the centre.

SPRING



12 Take a standard plastic dowel and measure 25mm (1in) down from the tip and mark the rod. Measure another 5cm (2in) down and repeat. Leave another 7.5cm (3in) before cutting off the excess dowel.



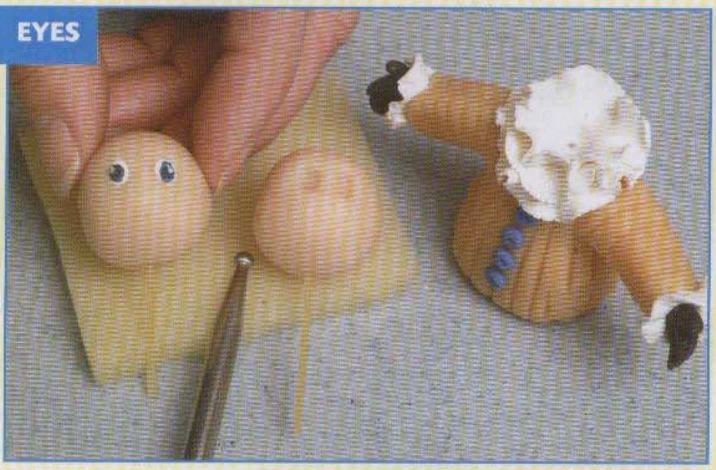
13 Place the black marzipan into the sugarcraft gun fitted with a medium round hole disc. Hold the dowel in the left hand and begin to rotate, keeping close to the non-stick board, as the marzipan is extruded. Cover the dowel as shown. Place on a piece of sponge to dry.

HEAD

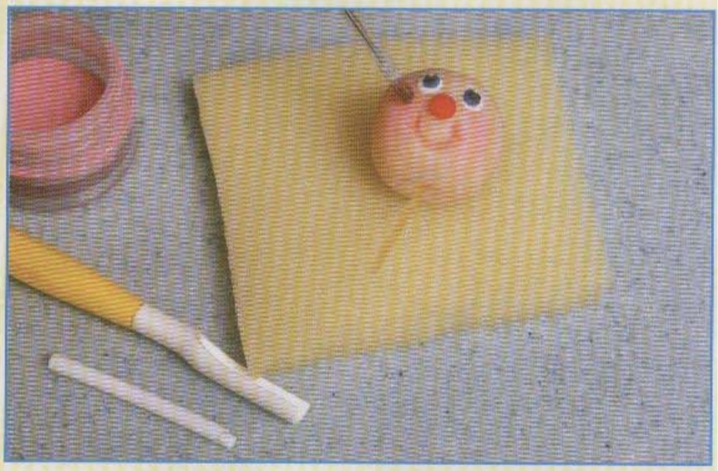


14 Roll a ball of flesh coloured marzipan, (hold the piece against the body to ensure that the proportions are correct). Insert a strand of spaghetti and rest the head on a piece of sponge foam whilst forming the face as this will help to keep a good shape.

EYES

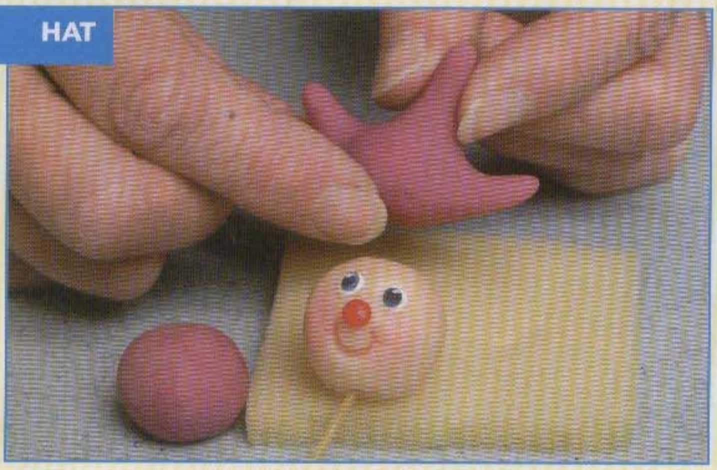


15 Make 2 eye sockets with a ball tool. Roll 2 small balls of white marzipan and place in the sockets. Make 2 smaller blue marzipan balls and press on top of the white. Make the pupils from black marzipan.



16 Indent the mouth with the scallop tool or pieces of plastic drinking straw. Dust the cheeks with plum dusting powder. Roll a small ball of red marzipan for the nose.

HAT

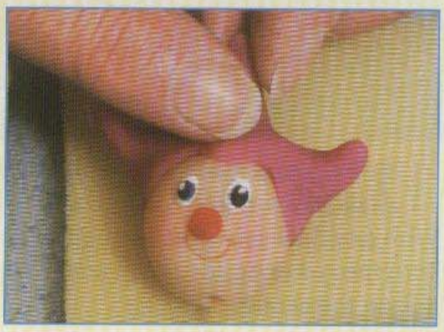


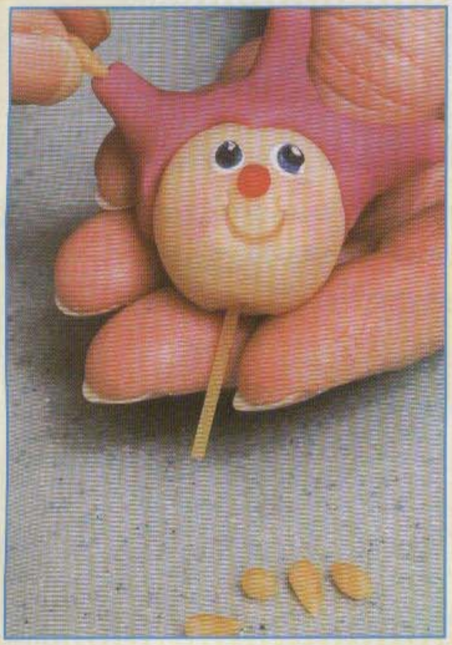
17 Roll a ball of heather coloured marzipan slightly smaller than the one used for the head. Pinch out 3 branches (not too thin) and then bend the branches over to give the impression of movement (like a jester's hat).



18 Place the hat on the end of a small rolling pin and hollow and shape slightly. To ensure that it is the correct size, lift the hat and place on the head and make any necessary adjustments.

19 Brush the head with alcohol and place the hat into position. Pinch a small point to come down over the forehead.





20 Mould 3 small balls of gold marzipan and shape into teardrops. Make a small hole in the end of each branch and insert the pointed end of the teardrop and round off to form a bell. Mark each bell on top with a cross. Paint the bells with royal gold satin dust.



21 Rest the head back on the sponge. At this stage eyebrows, eyelashes and mouth can be painted (optional). With the tweezers, place the head onto the body.

22 Lift up the completed Jack and position onto the dowel so that he touches the top of the spring.





23 Make sure that the plastic dowel is clean, insert the dowel into the centre of the cake, carefully easing it into position.



24 Place the lid onto the cake and press into the cake surface to make a shallow groove. Apply a little sticky paste along the groove (see tip). Replace the lid and support until dry. Hinges can be made with small sausages of paste. Paint the hinges royal gold.








To Mum
With Love





FEATURES



FLORAL SUGARCRAFT



BAKING

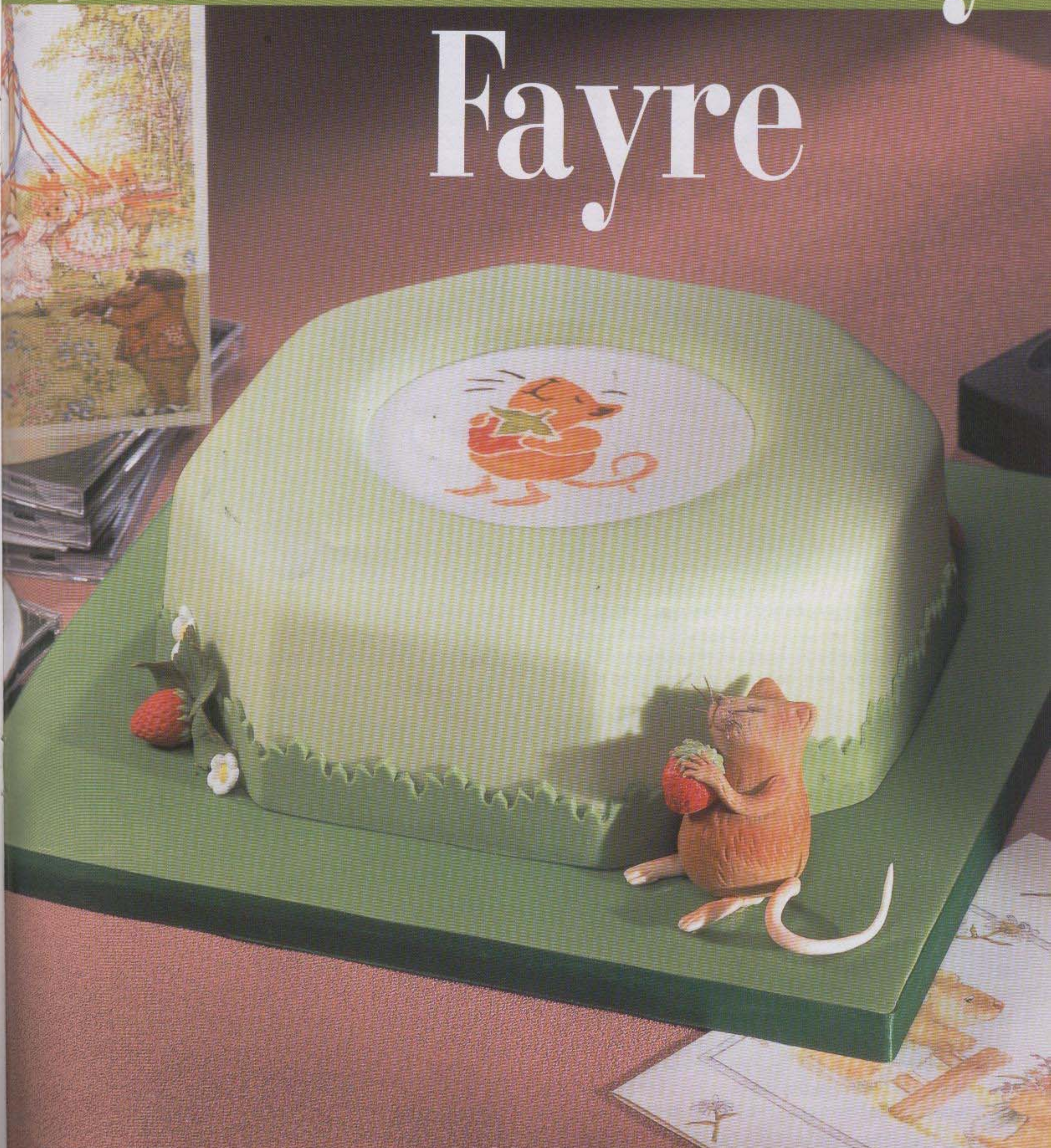




SKILLS

Cake
DIFFICULTY RATING

Strawberry Fayre



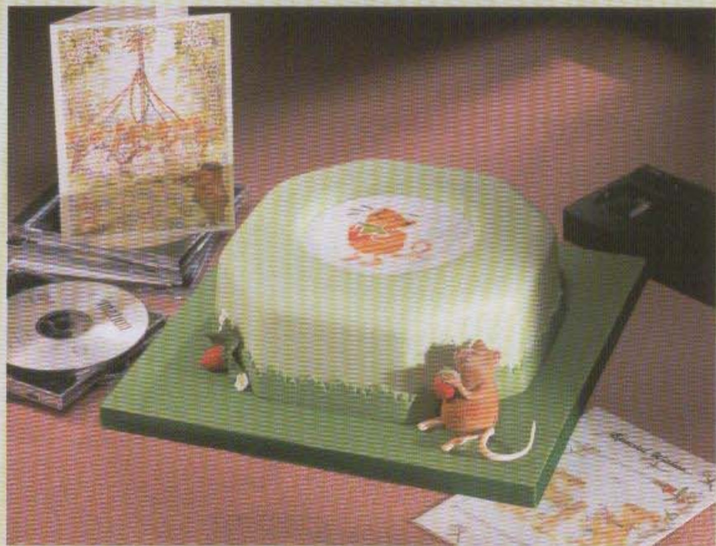
Strawberry Fayre



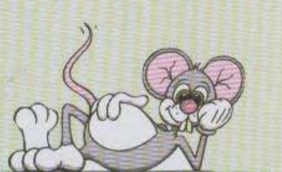
by Jo Marcangelo

YOU WILL NEED

- fruit cake square 20cm (8in) (Almond Art)
- cake drum square 30cm (12in)
- marzipan 1kg (2lb) (Renshaw Scott Limited)
- clear alcohol (gin or vodka)
- apricot glaze (Renshaw Scott Limited)
- sugarpaste 1kg (2lb) lincoln green (Regalice)
- sugarpaste 1.5kg ($2^{1}/_{2}$lb) white (Regalice)
- flower paste 100g (4oz) white (SK)
- flower paste 50g (2oz) pale green (SK)
- mexican paste 50g (2oz) teddy bear brown (SK)
- white vegetable fat
- cornflour
- confectioner's glaze
- dry spaghetti
- paste colour leaf green, daffodil yellow and poinsettia red (SK)
- dusting powder berberis, desert storm, etruscan brick, bulrush, leaf green, fern, holly/ivy, poinsettia red and thrift (SK)
- gum tragacanth
- mouse and strawberry stencil (Nichola Kent Stencils)
- waxed paper
- small cranked palette knife
- strawberry leaves and calyxes (JEM)
- strawberry leaf veiner (Diamond Paste and Mould Company)
- cocktail sticks
- spare stamens
- small amount of royal icing
- smoothers (Edgers)
- disc cutter 12cm (JEM)
- craft knife
- painting and flat dusting brushes of various sizes
- straight frill cutters (set 1-4) (FMM)
- pizza wheel
- veining tool (FMM)
- ribbon to edge board and non-toxic glue stick



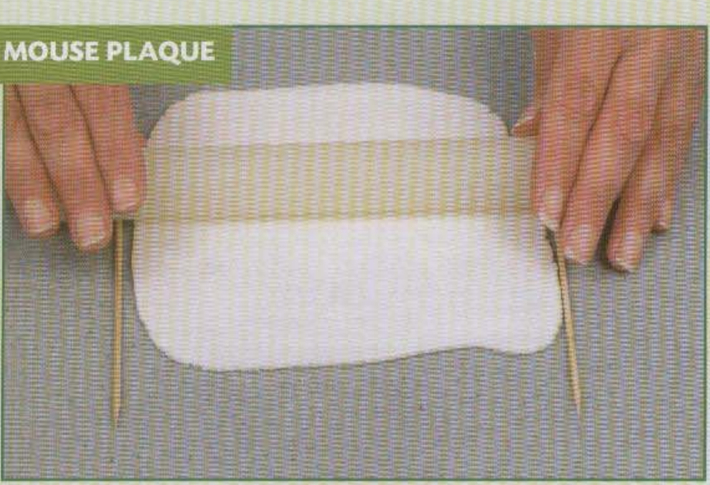
This cake could be used for a birthday, retirement or garden party.



Preparation

Roll out the Lincoln green sugarpaste and cover the cake drum. Trim the edges with a small cranked palette knife. Set aside to dry. Edge the board with green ribbon. Knead a $^{1}/_{4}$ teaspoon of gum tragacanth into 125g of green sugarpaste until the paste feels firmer. Wrap with cling film, place in an airtight bag and leave overnight, this is so that the gum is completely absorbed. Use this paste for the grass border along the base of the cake.

MOUSE PLAQUE



1 Wash and dry the stencil before use. Make a 50/50 mixture of flower paste and sugarpaste. Thoroughly knead the stencil paste with a small amount of white vegetable fat. Roll out the paste evenly to approximately 3mm ($^1/_8$in) on a non-stick board.



2 Lift the paste back over the rolling pin and place the stencil on the board face down. Lay the paste carefully on the stencil.

3 Rub across the paste with the palm of your hand until you can see a slight indentation of the image through the back.





4 Apply the colour with dusting powders and a soft flat brush. Begin with the pale shades. Always brush from the edge and work towards the centre. Use a generous amount of colour. Excess dust should be puffed away.



5 Place the second stencil on top immediately. The moist paste will help it to adhere to the surface. Hold the stencil firmly in place and stipple the features in bulrush with a small brush and the pips of the strawberry in desert storm.



6 Place the disc cutter over the stencil and cut out the plaque, remove the excess paste. Avoid touching the dusted surface, as it will smudge whilst the icing is wet. Dry in a warm place overnight.

7 To shape the cake, push 8 cocktail sticks into the cake 5cm (2in) on either side of each corner. Cut off the corners with a sharp knife; keeping the knife vertical.





8 Place the cake onto a piece of silicone paper or baking parchment and brush with hot apricot glaze. With your hands and then a pair of smoothers mould the marzipan to the cake and cut away the excess. Place in a cake box with a lid for three days before covering with sugarpaste.



9 Brush the marzipaned cake with clear alcohol or cooled boiled water. DO NOT put any alcohol or water over the surface area where the sunken plaque will be positioned.

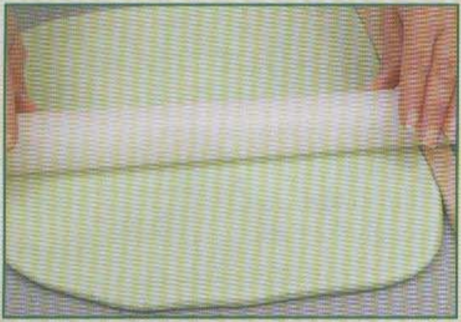


Cake Tip

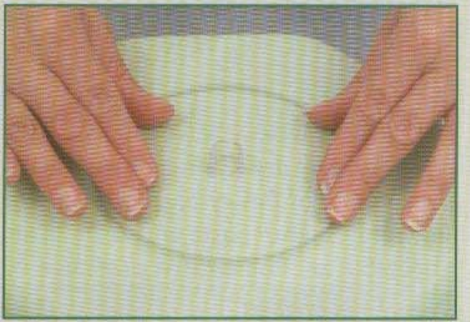
CRAFT & DECORATION

Knead Lincoln green with white sugarpaste: ratio 50g Lincoln green to 1kg white, for coating the cake.

10 Roll out the pale green sugarpaste thicker than usual to approximately 1cm and cover the cake in the usual way.

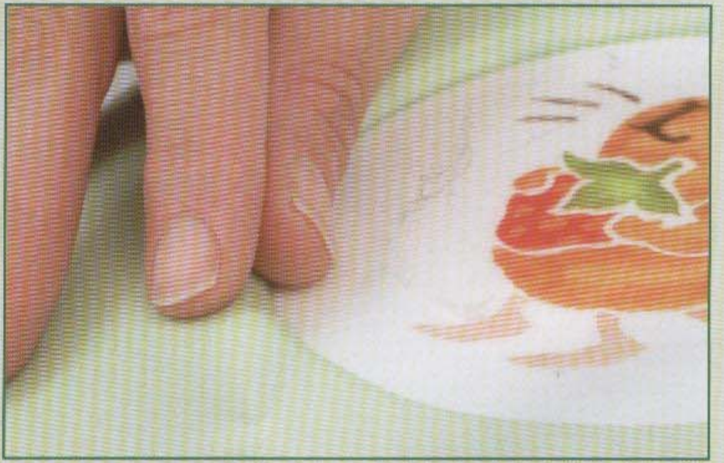


11 Place the disc cutter in the centre of the top of the cake and push down firmly into the icing. Lift out the circle of sugarpaste.

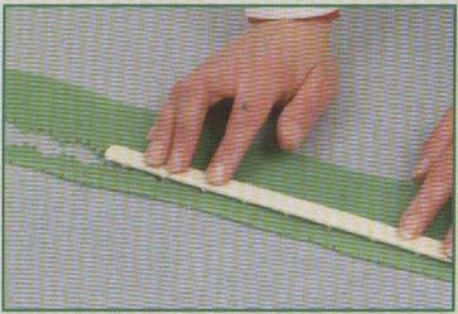




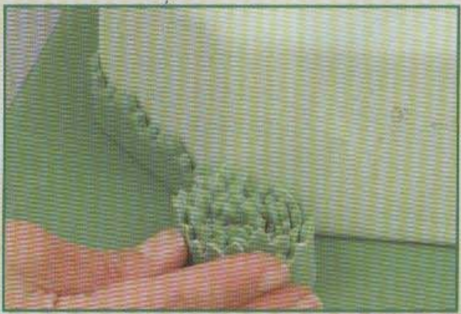
12 Secure the plaque onto the hollow on the cake with royal icing. The plaque may be placed on a thin cake card. This helps to prevent dampness seeping into it from the moisture of the cake. Once the cake has been cut, the plaque can be taken off and framed as an extra gift.



13 Use your thumb and index finger to smooth down the cut edge to give a neat and rounded appearance. Position the cake in the centre of the coated cake drum. Place this in a cardboard cake box and leave to firm up for at least a day before attempting any further decoration.



14 Roll out the green strengthened sugarpaste into a long strip and cut the required length with the straight frill.

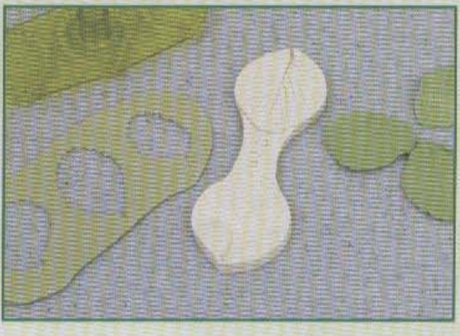


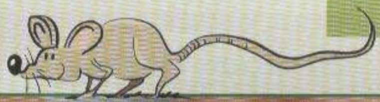
16 Gently roll up the paste and unroll against the side of the cake, take care not to stretch the paste.

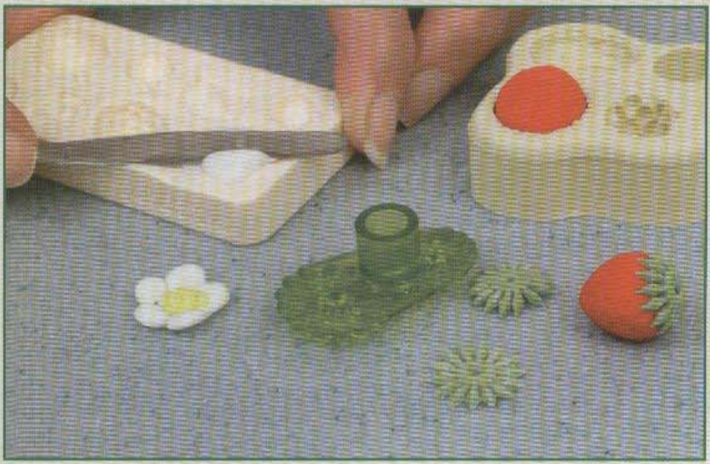
15 Trim the bottom edge with a pizza wheel. Paint the base of the cake with clear alcohol or gum glue.



17 Roll out the green flower paste thinly, cut out the strawberry leaves and vein with the double veiner. Allow the leaves to dry on a crumpled piece of cling film.



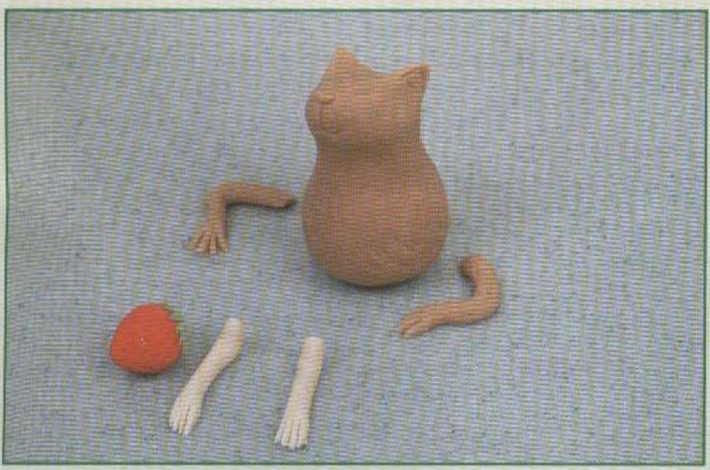




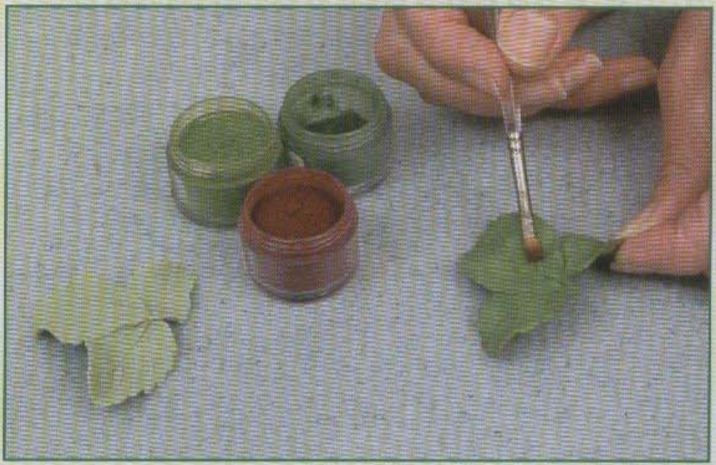
18 The blossoms and strawberries are made with moulds and the appropriate coloured flower paste. Insert a small length of raw spaghetti into the side of one of the strawberries to attach into the mouse. Make the calyxes with a small quantity of green flower paste and the medium calyx cutter.



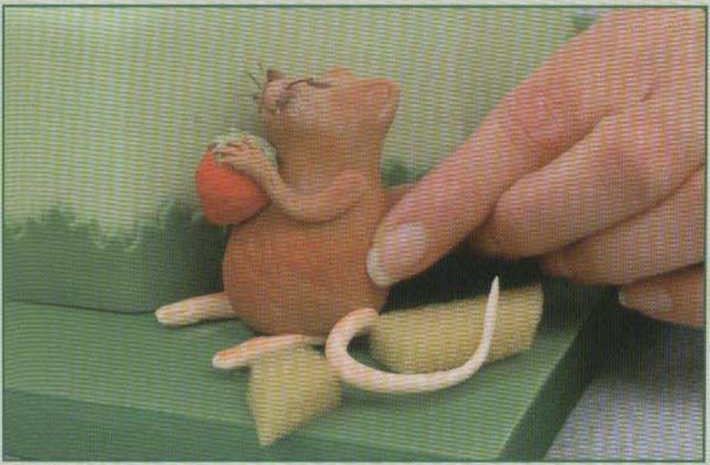
19 Make a skittle shape from 45g of brown mexican paste and then pinch at the top to make the ears. Use the pointed end of a veining tool to mark in the fur, mouth and eyes. Roll a tiny ball of modelling paste for the nose and attach with cooled, boiled water.



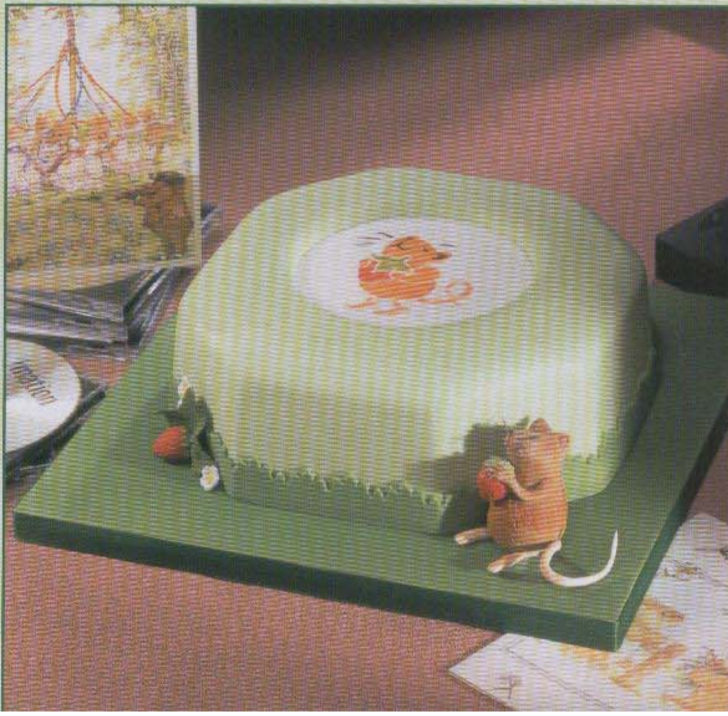
20 Make two sausages for the arms. Form elbows and then flatten the ends and mark in the fingers. Secure with edible glue whilst still soft together with a prepared strawberry. Model the feet as shown, and when the body is firm enough to handle, stick the feet into position.



21 Make the whiskers with short lengths of cotton from spare stamens coloured with brown dust. When dry, dust the strawberry leaves with several shades of green, add a touch of thrift to the edges of the leaves to give a more realistic appearance.

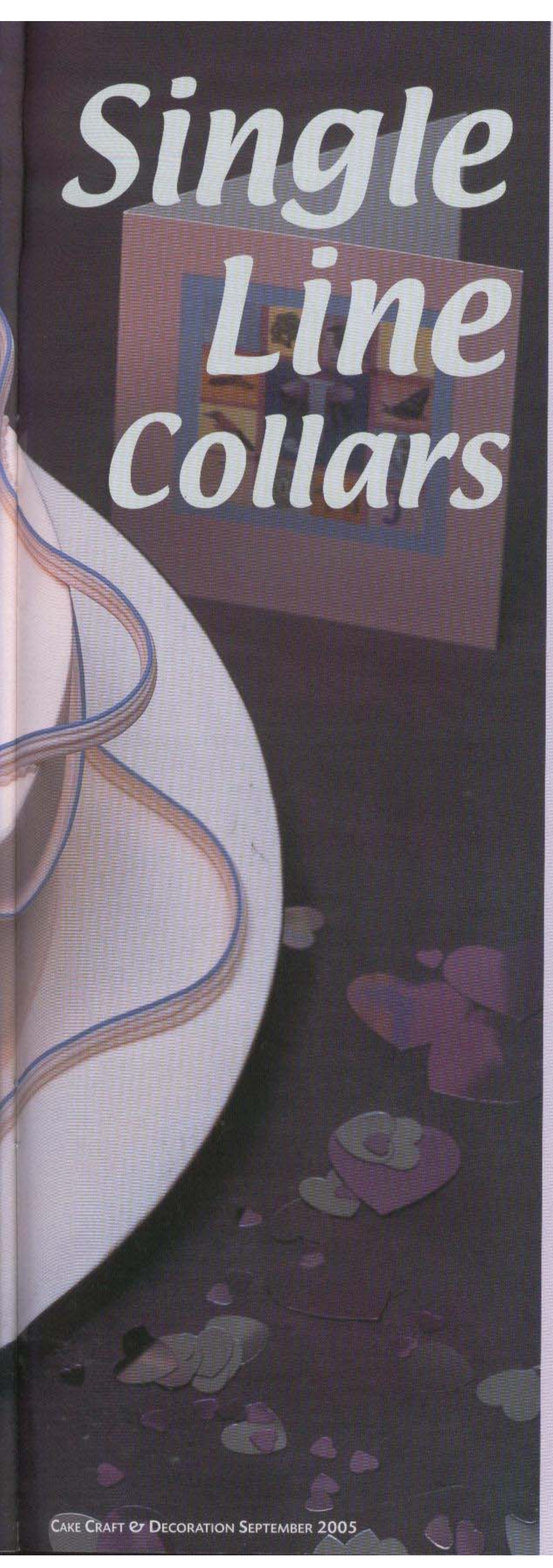


22 Mix a little bulrush dust with glaze cleaner and paint in the nose. Model a thin tail from flesh coloured paste. Position mouse onto cake board and secure with a little royal icing, curve the tail into shape and support whilst it dries with foam.




Cake
DIFFICULTY RATING
HAPPY BIRTHDAY

Single Line Collars





by Nadene Hurst

Design part 3

For something very different from the usual run-sugar collars, try a single line piped design. You do need a high degree of piping skill for this type of decoration, but it is very impressive. Most people worry about the strength of the collar, and the nightmare of picking it up, but if you use pure albumen to make the icing, and add a pinch of gum tragacanth to the icing before piping, they are remarkably strong. The first line is piped with a number 4 tube, and then over piped with numbers 3, 2 and 1. A very neat coating is required, as the top edge of the cake will be showing.

The pattern this month is for a 20cm (8in) round cake and the measurements are stated in centimetres.

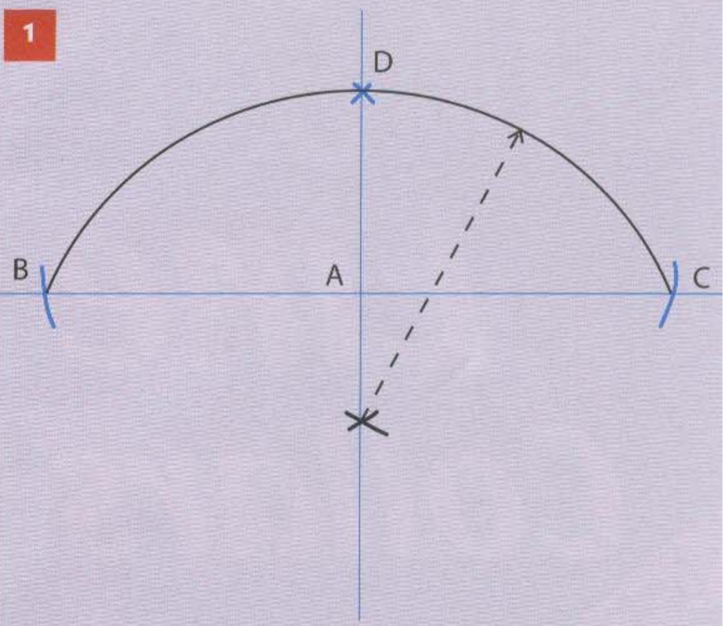
YOU WILL NEED

- cartridge paper - A3
- rulers
- pencil - HB
- compass
- ink pens - 0.3 - red and black

1 Before you start the collar-drawing try the following exercise so that you will understand the technique used.

Draw two lines at right angles. Place the compass point on the centre at A, and mark any equal points at B and C. Randomly mark a point on the upright at D. The exercise is to draw a semicircle that passes through BC and D. Move the compass point up and down the vertical line, adjusting the radius at the same time, until you find the correct compass point.

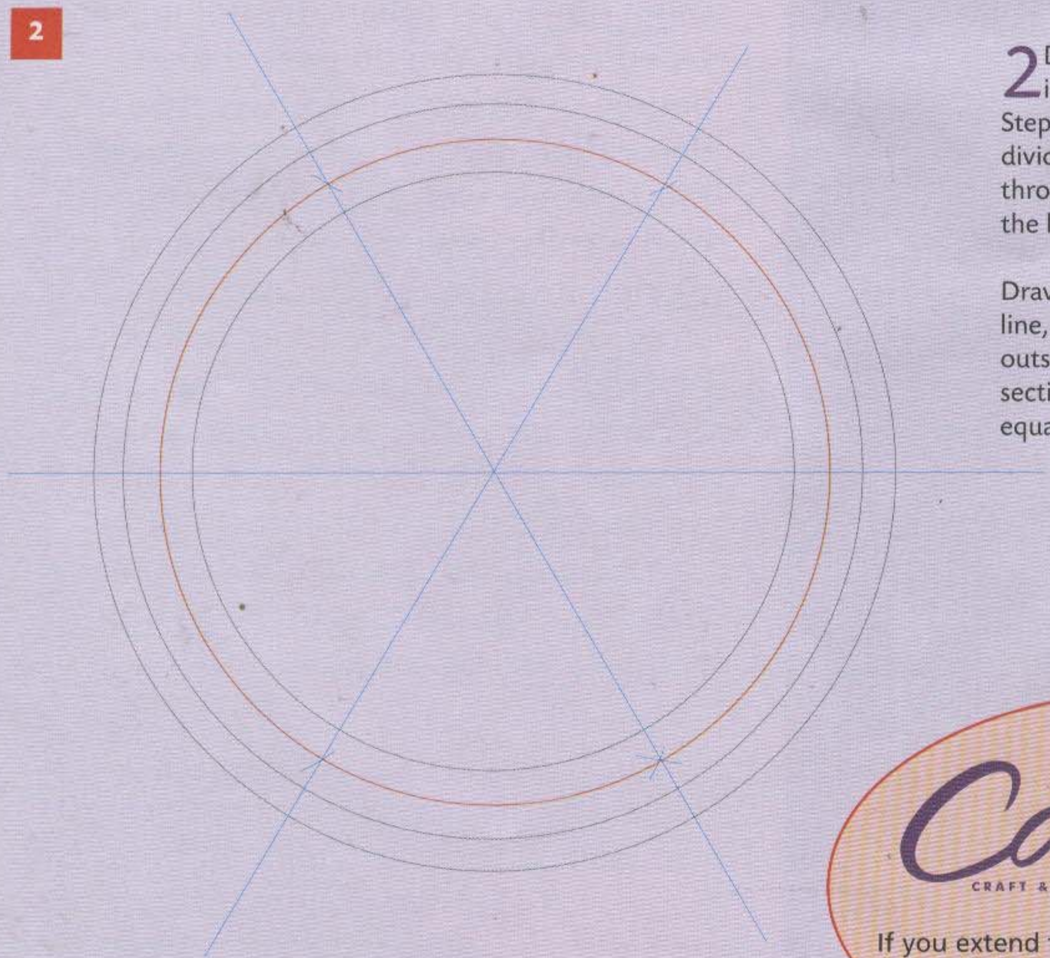
1



Cake Tip
CRAFT & DECORATION

All arcs are part of a circle, if you have three points to be joined by an arc, try to imagine the size of the circle that would pass through those points and it will give you an idea of the radius required.

2



2 Draw a line across the paper and mark in a 20cm circle in red for the cake line. Step the compass round the circle, dividing it into six. Connect these points through the centre of the circle, extending the lines to the edge of the paper.

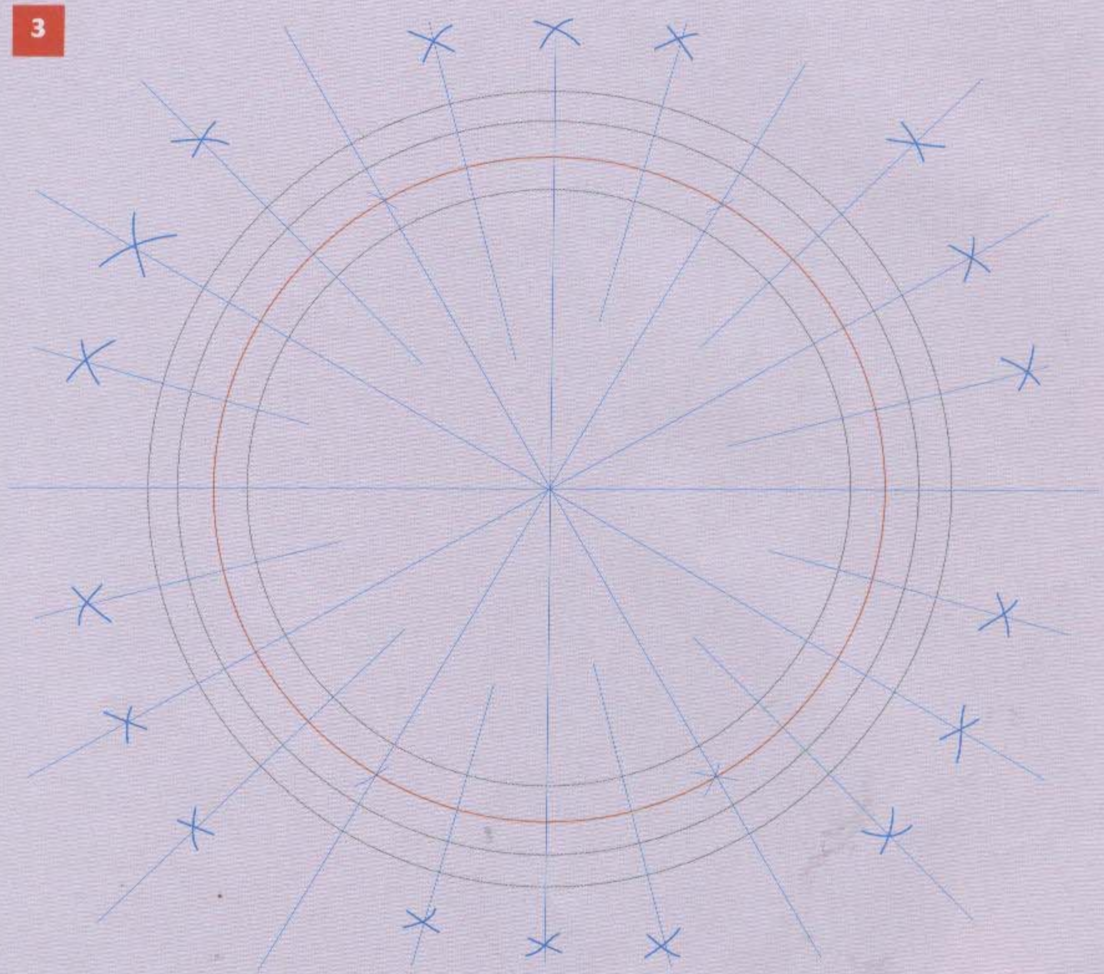
Draw another circle 1cm inside the cake line, and two more at 1cm intervals outside. This is the design area with the section outside the cake line divided equally.

Cake Tip
CRAFT & DECORATION

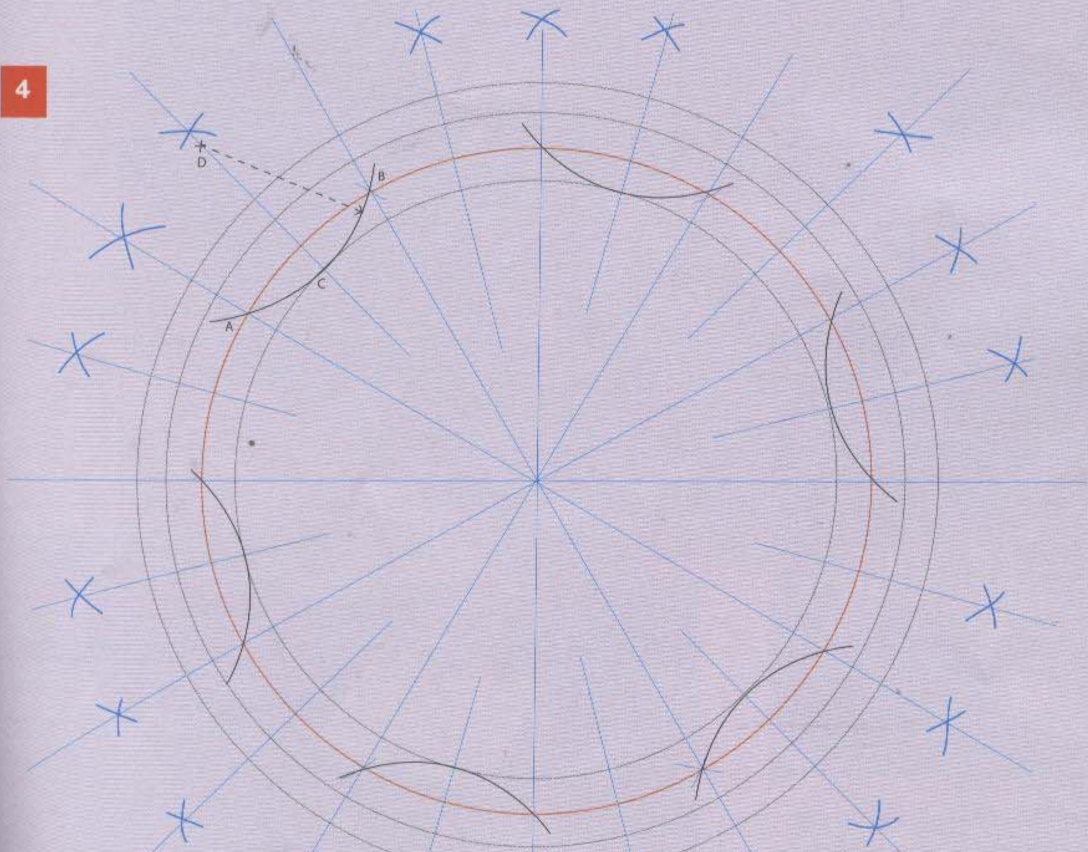
If you extend the lines as far as possible outside the design area they can be useful when completing the drawing.

3 Halve each section using either a compass or a protractor, again extending the lines as far as possible. Then halve again to make twenty four equal sections. Line up the first divisions through the centre, but only draw the subsequent divisions across the design area, or the centre of the circle will become very confused.

3



4

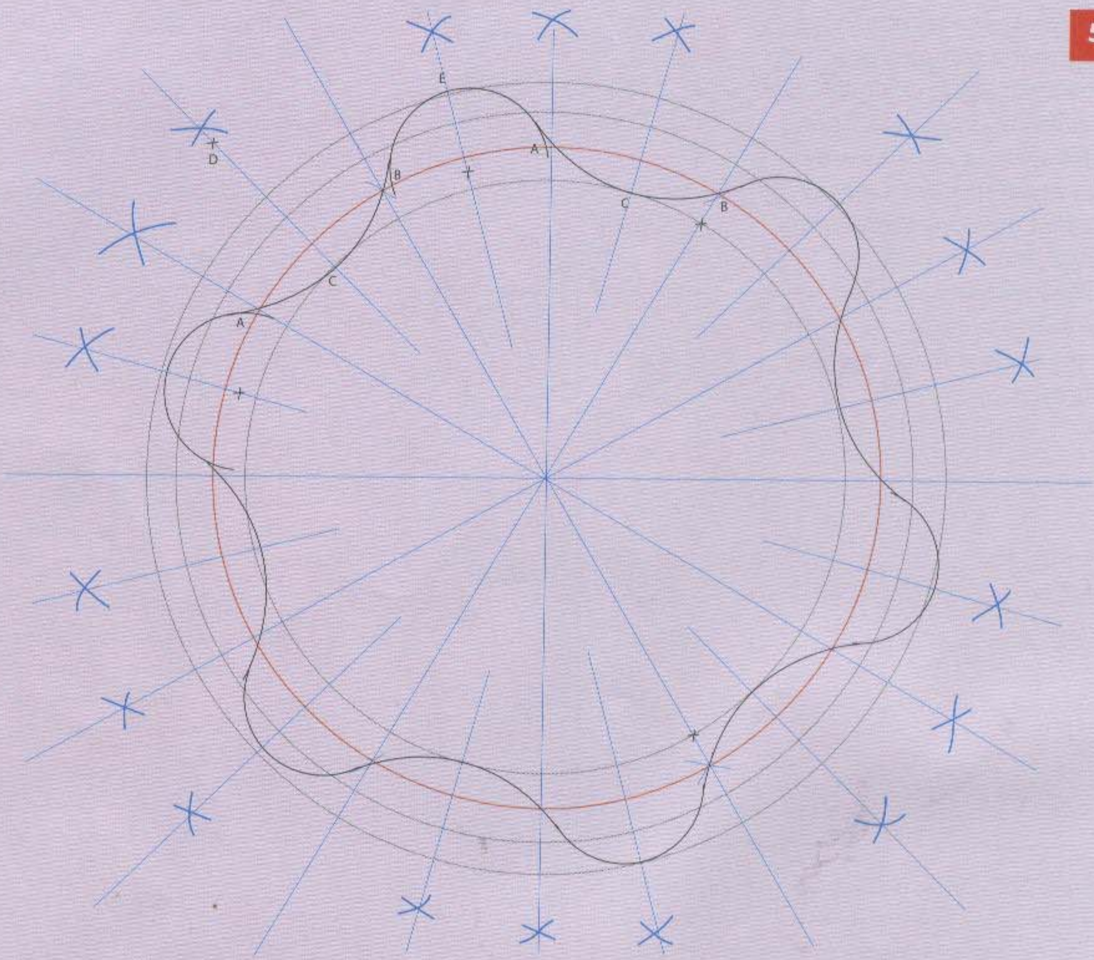


4 Draw an arc that connects AB and C extending the line beyond these points for later use. The necessary radius for this arc can be found by moving the compass point along the dividing line, and adjusting the radius at the same time, until it passes through all three points. The final compass point is at D.

Retain the radius, and repeat the arcs round the collar in alternate sections by placing the compass point on C and marking the compass point along the lines at D. This then gives you the compass point for them all.

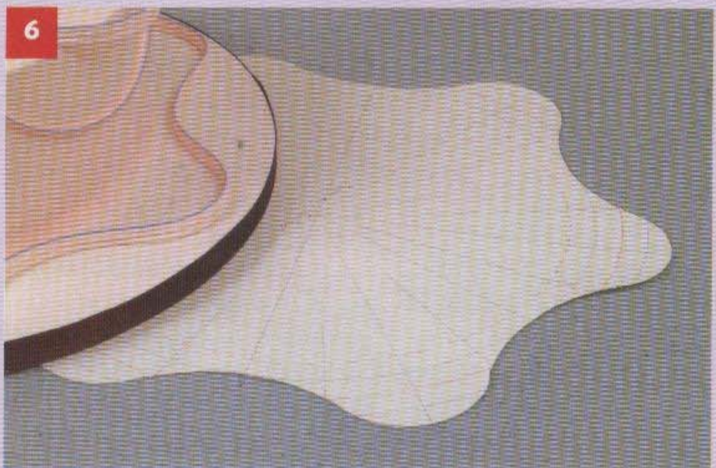
5 Next you need an arc that passes through E and touches the extensions of arc ABC. This time move the compass point along the dividing line inside the circle until you find the correct radius. It is important that the lines only touch side by side. If they overlap you will not have a smooth curve. Repeat round the collar to complete the design.

5



6 If you wish to repeat the design on the board you need to make another drawing starting with an imaginary cake line 4cm larger than the original. In this case 24cm. Again draw a circle 1cm inside this, and two more 1cm apart outside, then proceed as before. This is to allow for the inward curving sections to show on the board. Cut out the shape and use it as a piping template on the board before you place the cake on it.

6

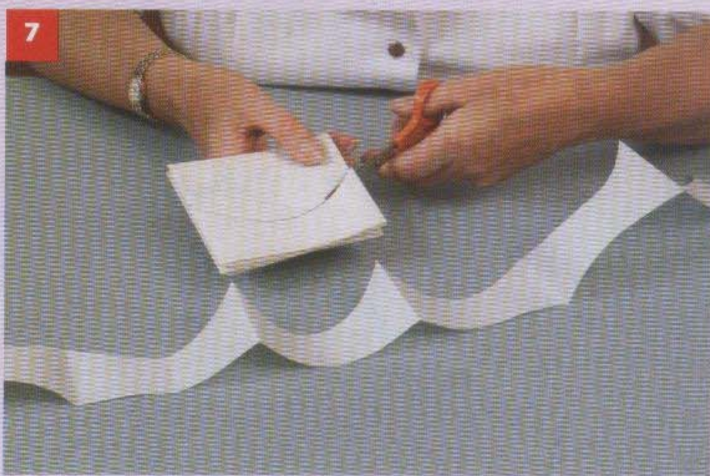


7 To make a template for side linework cut out a strip of paper the same depth as the cake and the length of the circumference. Fold this into six sections to match the top collar. Draw the required pattern on one section, cut through the folded paper and open out.

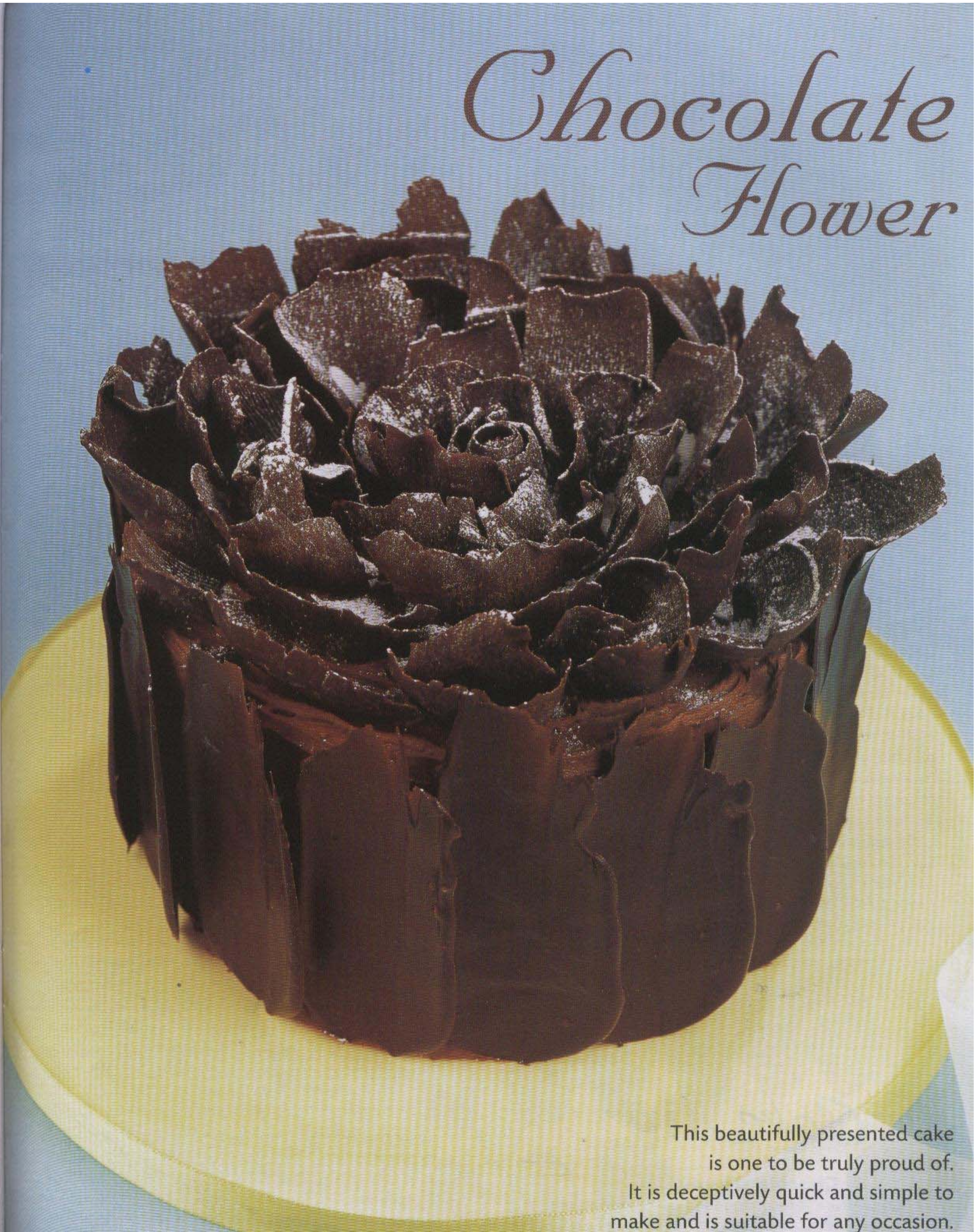
Cake Tip
CRAFT & DECORATION

To coat the cake separately from the board place the cake on a thin cake board the same size as the cake, then marzipan and coat the cake leaving the board underneath for support.

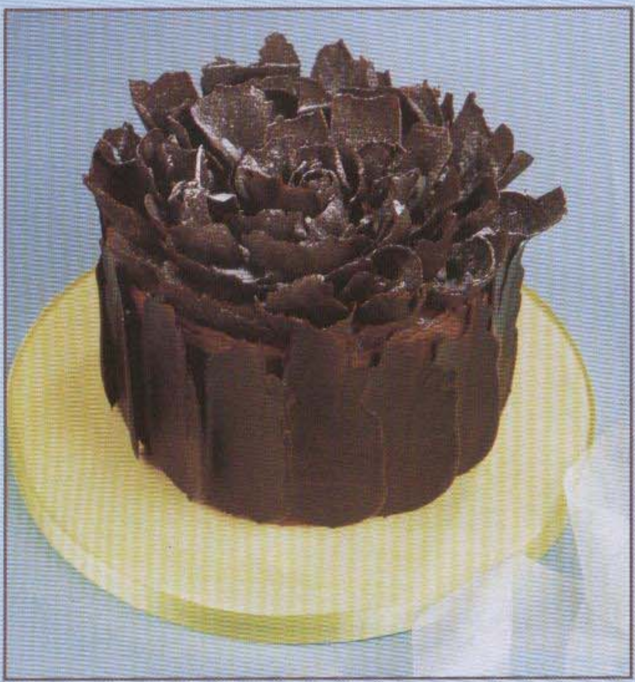
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Chocolate Flower

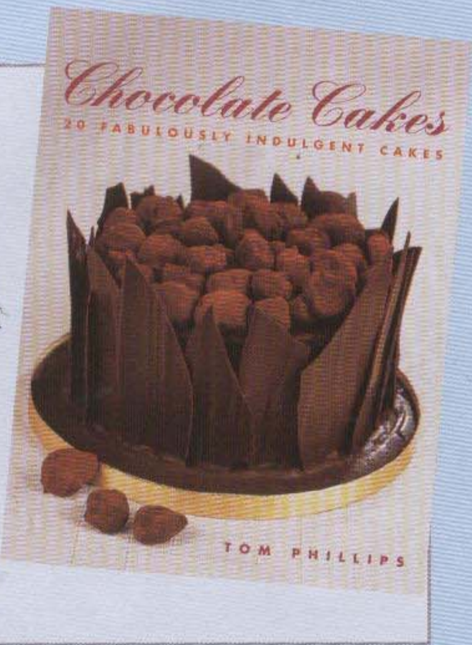


This beautifully presented cake is one to be truly proud of. It is deceptively quick and simple to make and is suitable for any occasion.



Chocolate Flower

Cake Craft and Decoration readers can order Chocolate Cakes for the special price of £10.99 (rrp £12.99) saving £2.00 plus free postage and packing (UK mainland only). To order call Littlehampton Book Services on 01903 828 503 and quote CHOCCAKE/01 ISBN 1-84330-978-5



YOU WILL NEED

- chocolate sponge round 15cm (6in)
- chocolate buttercream 500g (1lb)
- round cake board 20cm (8in)
- round cake drum 25cm (10in)
- sugarpaste 350g (12oz) pale yellow
- chocolate couverture 750g (1½lb) dark
- icing (confectioner's) sugar-for dusting
- ribbon for cake drum 1m (39in)
- round cutter

Cake Tip
CRAFT & DECORATION

Chocolate know-how
Couverture is recommended, although other chocolate types can be used.

1 Prepare the cake on the cake board. Fill and coat the cake with buttercream. Measure and note the height of the cake.

2 Cover the cake drum with the yellow sugarpaste and put to one side.

3 Temper the dark chocolate couverture and make enough langues de chat to cover the outside of the cake (about 20). Attach these to the outside of the cake using a little buttercream.





4 To make the curls to form the flower petals, spread a thin layer of tempered dark chocolate couverture onto a marble slab. When just set but not hardened, pull a round cutter towards you across the chocolate at an angle of 45 degrees to pare off petal shapes.

5 Starting from the centre, arrange the petals on top of the cake working outwards to form a large flower.

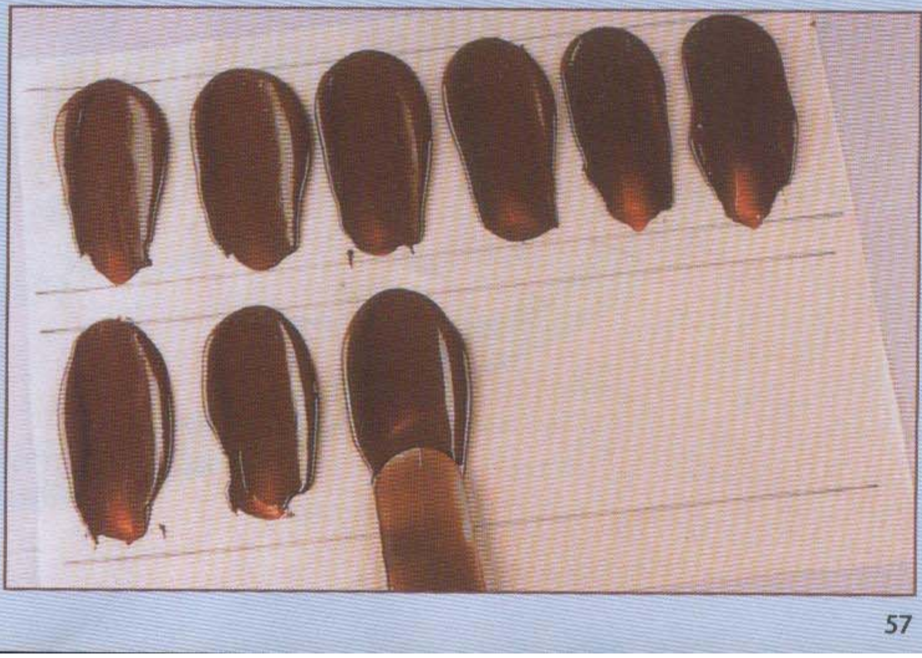
6 Lightly dust the top of the cake with icing sugar.

7 Transfer the cake to the cake drum. Measure and cut the ribbon to the correct length and attach it around the edge of the cake drum using a glue stick.

Chocolate langues de chat

Called cat's tongues in English, these are very thin, tongue-shaped pieces of chocolate used to decorate cakes and gateaux, and as chocolate wafers in ice creams, sundaes and mousses.

1 Starting at the top of a sheet of greaseproof paper, draw two parallel lines. The lines should be the height of the cake plus 2.5cm (1in) apart. For example, if your cake is 15cm (6in) high, make the lines 17.5cm (7in) apart. Repeat until you fill the greaseproof sheet with parallel lines. Turn the greaseproof sheet over so that the marks are on the underside.



2 Dip the end of a palette knife into tempered, dark chocolate couverture and then, starting at the top line, drag it towards you to the next line. The chocolate should become thinner as you drag down. It will take a few tries to work out how much chocolate is needed on the palette knife to achieve the desired length and thickness.

3 Leave to set hard before gently peeling the chocolate away from the paper.

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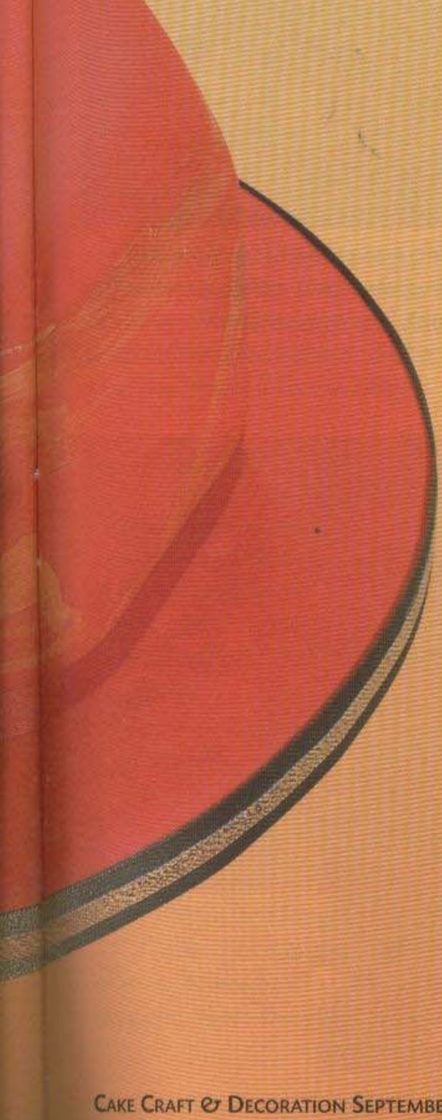


China



by
Linda Wilson Barker

This unusual and dramatic cake was designed to showcase two enduring memories of a holiday in Beijing - Dragons everywhere, in a wide range of sizes, and the gloriously exotic hibiscus flowers in full bloom.



YOU WILL NEED

- long octagonal fruit cake 25cm (10in)
- softening pad white A4 *
- chinese dragon mould *
- flower paste 200g (7oz) white (flower and modelling mix) *
- edible stikki-stuff *
- calyx cutters size 3 and 4 *
- sugarpaste 250g (4oz) white (Regalice)
- sugarpaste 1.5kg (3lb) poppy red (Regalice)
- marzipan 1.5kg (3lb) natural (Regalmarz)
- oval cake drum 35cm (14in) covered in poppy red Sugarpaste (Regalice)
- sugar syrup or apricot jam
- wax paper
- pastry brush and jug
- cotton thread
- smoothers (PME)
- cranked palette knife
- large rolling pin and board
- small non-stick rolling pin
- white vegetable fat
- sable brush number 4
- dusting brush
- paint palette
- ribbon for base edge of cake
- hibiscus petal cutter (Tinkertech Two)
- hibiscus leaf cutter (JEM)
- wire white 26 gauge
- wire moss green 26 gauge
- wire gold 26 gauge
- orchid petal veiner
- multi-purpose leaf veiner
- cel-sticks (CelCakes)
- veining tool T12 (JEM)
- tweezers
- flower stand and formers (JEM)
- fine stamens
- small scissors
- confectioners varnish
- aluminium foil
- dusting powders poppy red, egg yellow and foliage green (Sugarflair)
- paste colours egg yellow, ivory/cream and spruce (Sugarflair)
- edible liquid gold (Sugarflair)
- rejuvenator spirit (Sugarflair)
- 24 carat gold leaf transfer (Sugarflair)
- royal icing
- icing tube number 2 (PME)
- small piece of foam rubber

* (Sugarworks FineArt)



1 Place the fruit cake onto the wax paper - base of cake uppermost. Make a thin sausage of marzipan. With a cranked palette knife press the marzipan around the base, keeping the sides completely flat. Trim off any surplus. Fill in any small holes with marzipan.

Recipe for sugar syrup

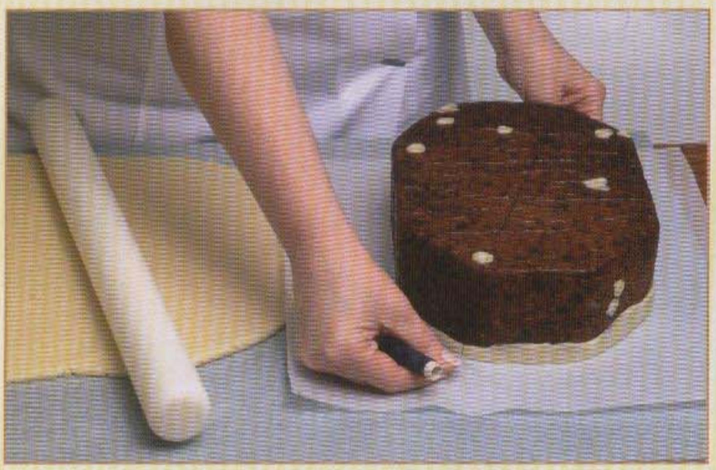
Ingredients

1 cup of water
1 cup of caster sugar
1 tablespoon of glucose syrup

Method

1 Place all ingredients in a pan, bring to boil and simmer for 10 minutes.

2 When cool, it is ready for use. Store the syrup in the refrigerator.



2 Measure across the widest part of the cake with cotton thread (including the depth of the 2 cake sides). Roll out the marzipan to these measurements.



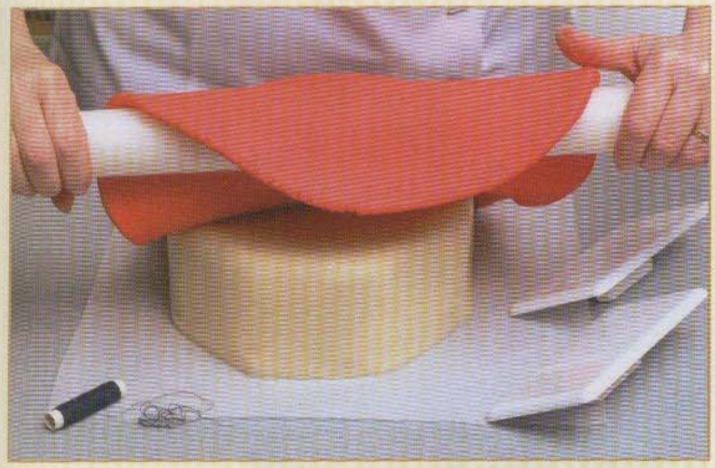
3 Brush the cake with either sugar syrup or apricot jam. Lift the marzipan over the cake with a rolling pin. Smooth the top of the cake with the smoother.



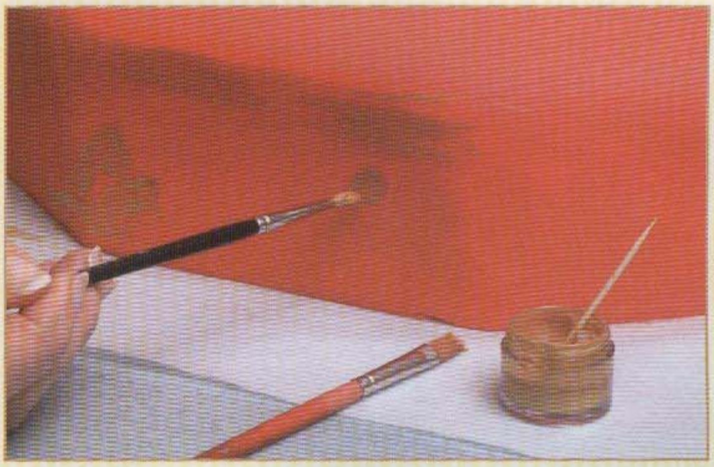
4 Carefully lift the sides of the marzipan away from the cake and gently, but firmly, rub the corners down from the top to the base. Complete each corner leaving the flat sides free.



5 When the corners are secure, gently rub the marzipan on each flat side from top to base. Trim around the base with a cranked palette knife and leave the cake to dry for 24 hours.

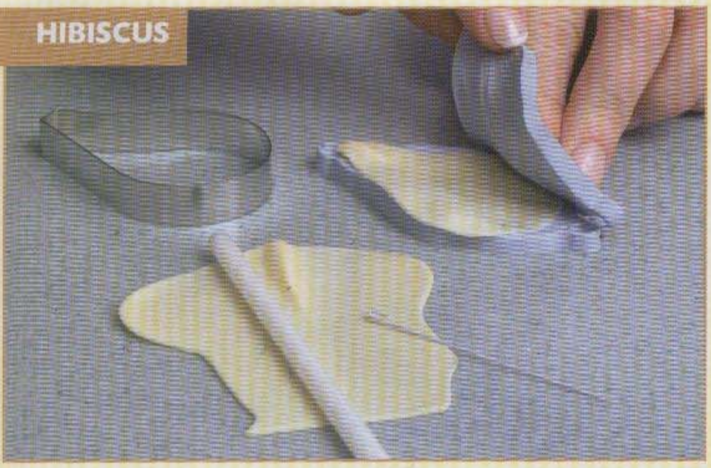


6 Brush the marzipan surface with sugar syrup or jam. Roll out red sugarpaste onto a non-stick board. To prevent the paste from sticking, apply a small amount of white vegetable fat to the board and lift the paste after every roll of the pin. Measure and apply the paste as before. Allow the cake to dry.



7 With a number 4 brush and edible gold liquid paint, dab small areas on the top of the cake sides and immediately brush from side to side to achieve a cloud effect. Paint the outlines of mountain tops, free-hand as any marking would be visible. When dry place the cake onto the board and trim with ribbon.

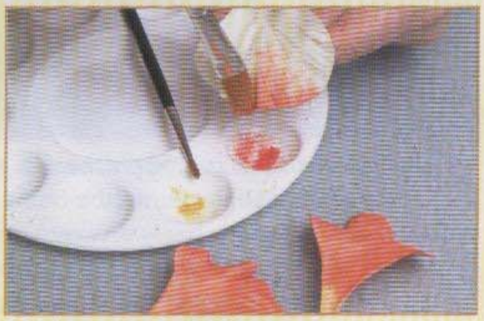
HIBISCUS



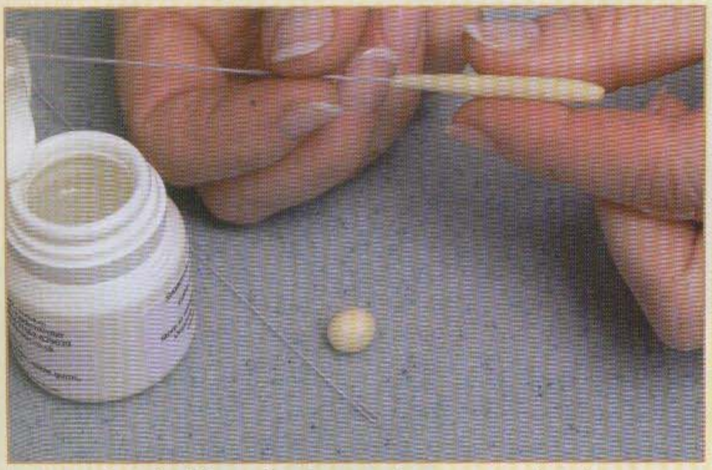
8 Roll a cigar shape from a piece of ivory flower paste. Roll away each side to create a ridge. Place the petal cutter centrally over the ridge and cut out. Vein the petal on the petal veiner. Hook the end of a 26g white wire, dip in edible glue and insert into the ridge.



9 Place the petal on to a board and with the veining tool frill the top edges of the petal. Place into the flower stand to dry. Make 5 petals.



10 When dry dust the petals with poppy red and a touch of egg yellow at the base.



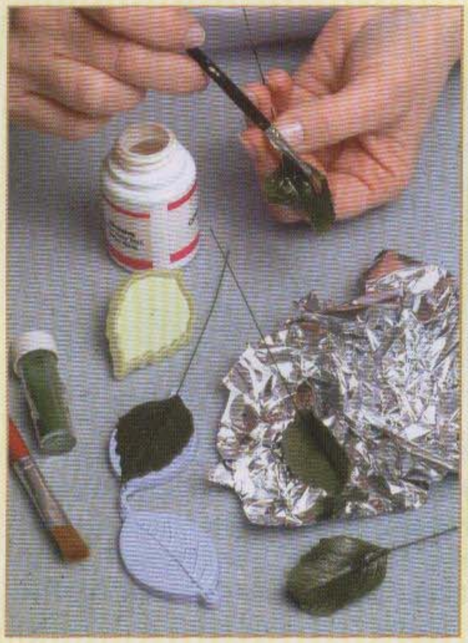
11 Take a half length of 26g white wire and make a very small hook at one end. Mould a small pea sized piece of ivory flower paste into a tube, approximately 5cm (2in) long and insert the glued hooked wire.



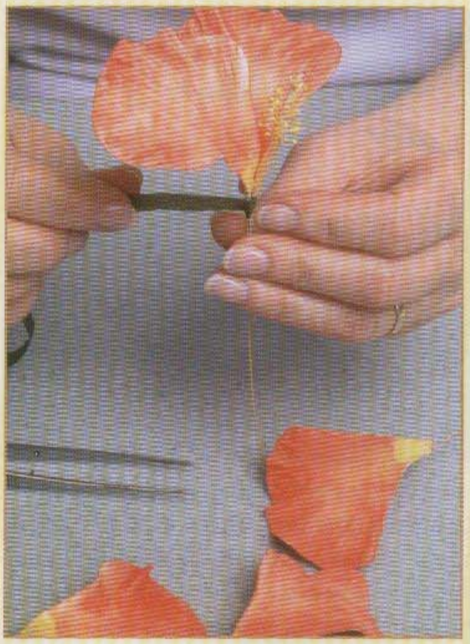
12 Cut the top of the tube into 5 equal pieces 3mm (1/8in) deep.



13 Insert several short lengths of small yellow stamens into the top half of the tube. Dust the tube with cream and the stamens with egg yellow. Paint the five cut ends with poppy red.



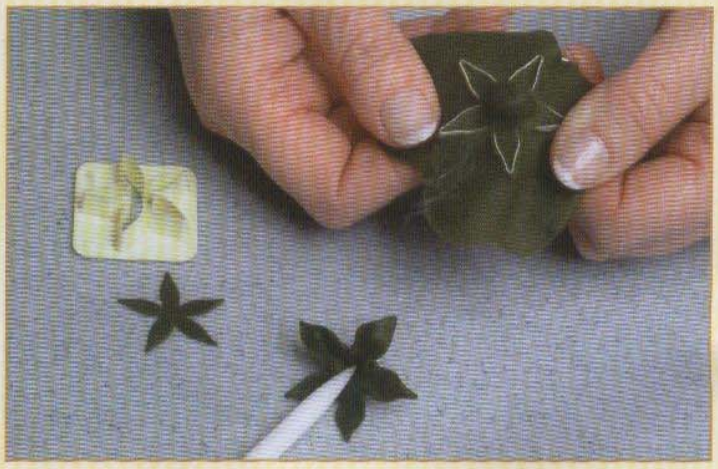
14 Roll a small amount of green flower paste into a cigar shape and create a central ridge. Cut out the leaf with the hibiscus leaf cutter. Vein the leaf and insert a hooked glued 26g green wire. Dry on crumpled foil. Dust with foliage green and then paint with full strength confectioners glaze.



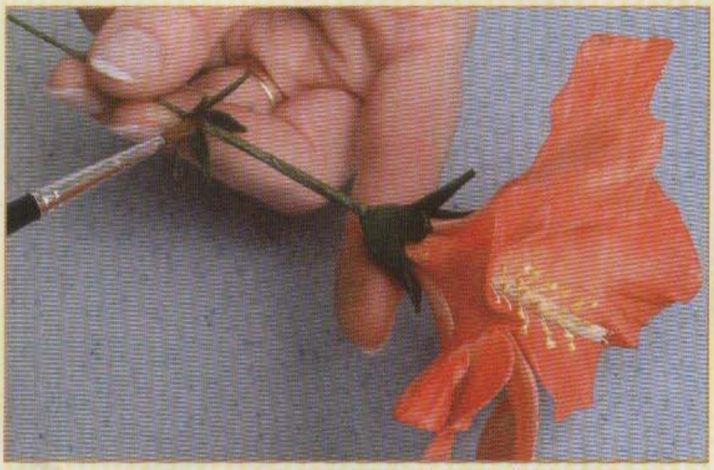
15 Tape around the pistil of the hibiscus a couple of times with half width tape; add in a petal at a time overlapping each one. The fifth petal goes over the last and under the first. Secure with tape firmly.



16 With the small rolling pin, push a grape sized piece of spruce flower paste into the 8mm hole in the A4 pad and remove.



17 Remove the paste from the pin and roll out thinly from the tube. Place over the cutting edge of the size 4 calyx cutter. Make a centre hole in the tube and widen each sepal slightly with a cel-stick.



18 Apply edible glue to the calyx and push the wired hibiscus through. Cut out a flat third size calyx and attach to the base of the calyx tube on the flower. Dust with foliage green.

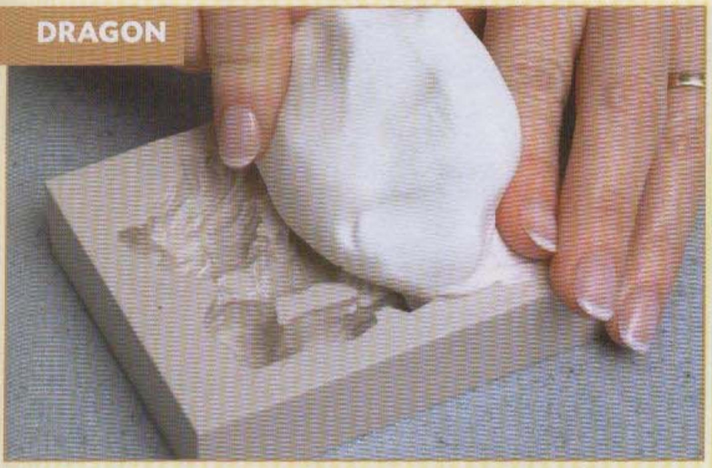


19 Wind three lengths of 26g gold wire around a small rolling pin. Tape 5 leaves onto the gold wire.

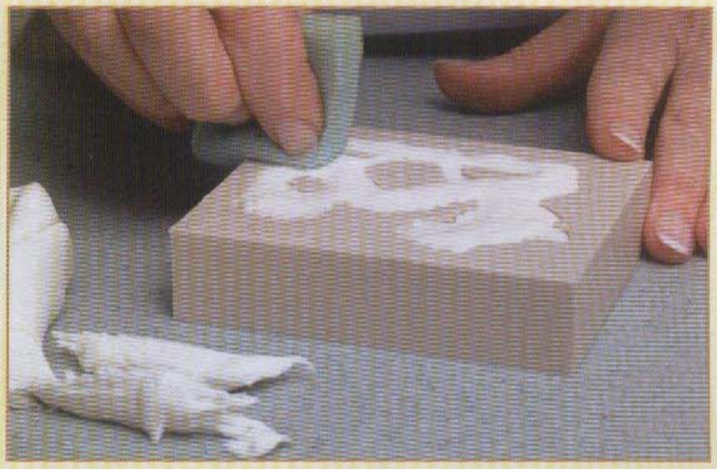
20 Make a second similar spray with 2 gold wires and 3 leaves. Tape the leaf sprays onto the flower and add more leaves to create a 'fuller' spray if required.



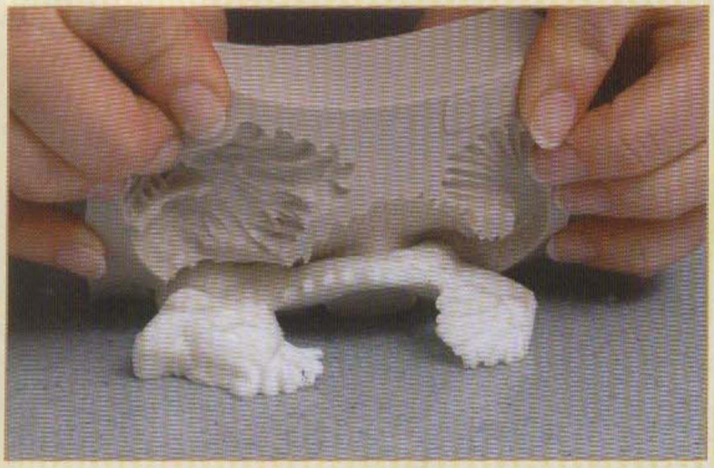
DRAGON



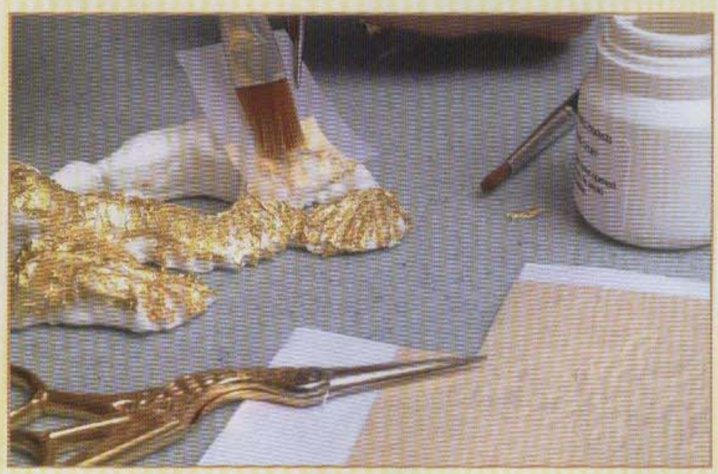
21 Make a 50/50 mix with white flower paste and sugarpaste, enough to fill the inside of the dragon mould. Rub the inside of the mould sparingly with white vegetable fat. Push the white paste firmly into the mould.



22 Remove excess paste and neaten the edges of the paste with a small piece of foam rubber.



23 Push the moulded dragon out onto a flat surface and leave to dry.



24 Paint a small area with edible glue. Cut a small piece of the gold leaf. Hold the transfer carefully with tweezers and position over the glued area. Dab very gently with a dry brush and carefully remove the transfer back. Continue all over the dragon. Leave for 24 hours to dry.

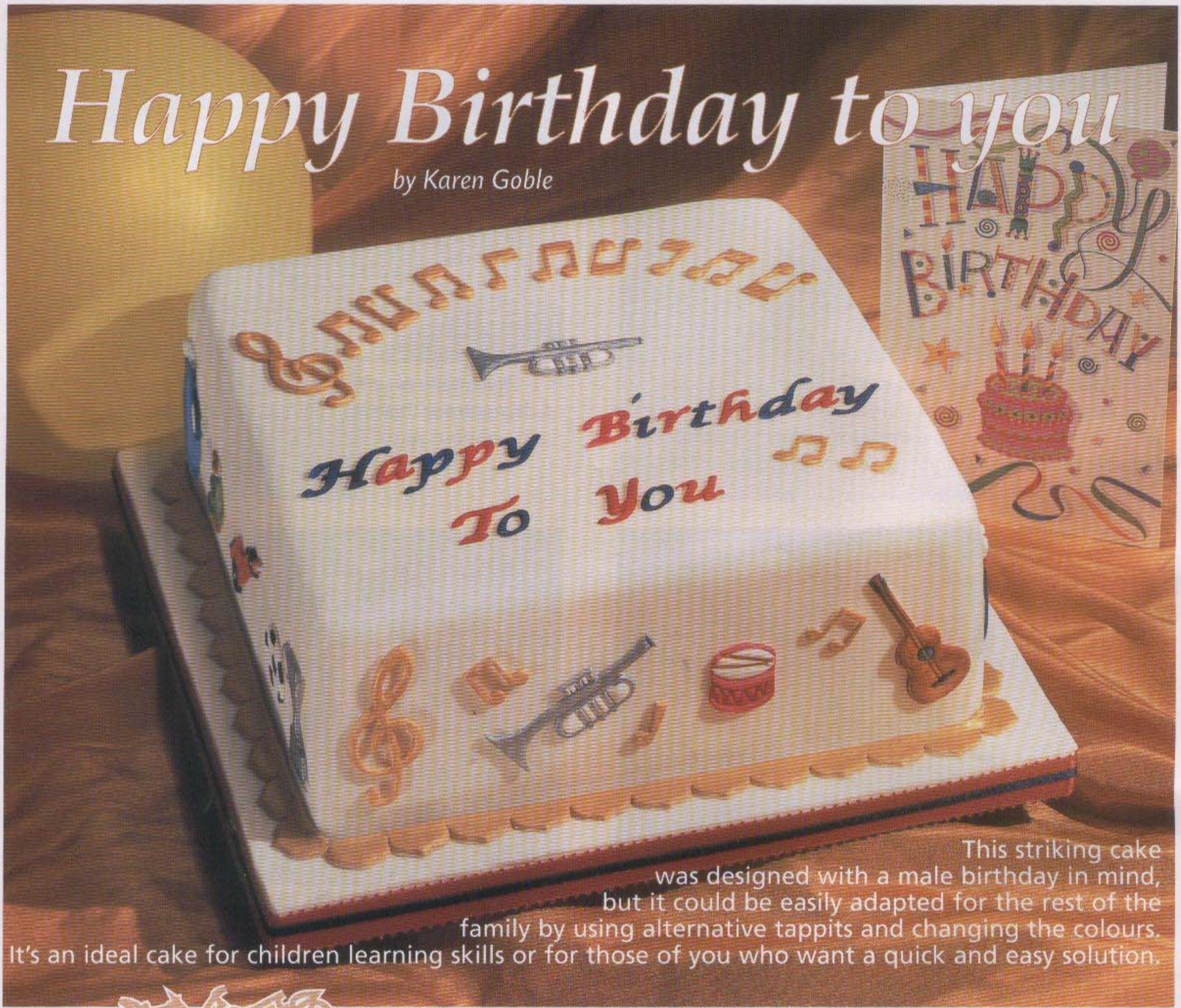


25 Attach the dragon to the cake with royal icing. Insert a small posy pick into the cake top and position the hibiscus spray. The Dragon can be painted in different colours for other occasions.



Happy Birthday to you

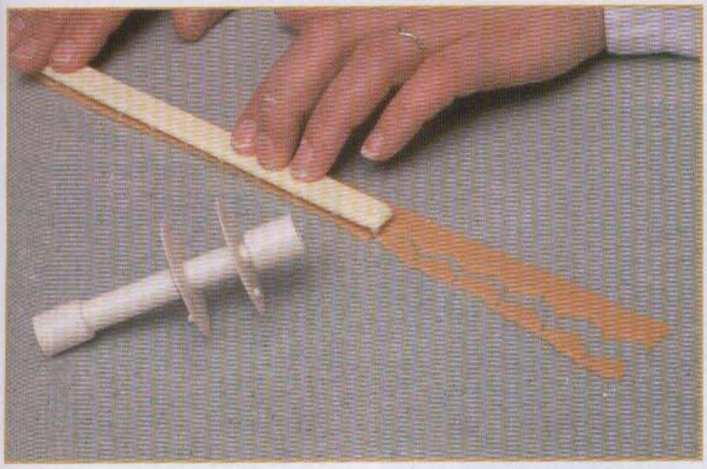
by Karen Goble



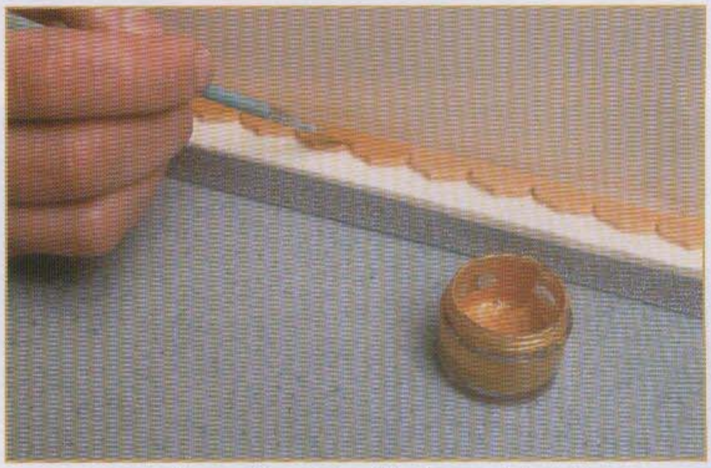
This striking cake was designed with a male birthday in mind, but it could be easily adapted for the rest of the family by using alternative tappits and changing the colours. It's an ideal cake for children learning skills or for those of you who want a quick and easy solution.

YOU WILL NEED

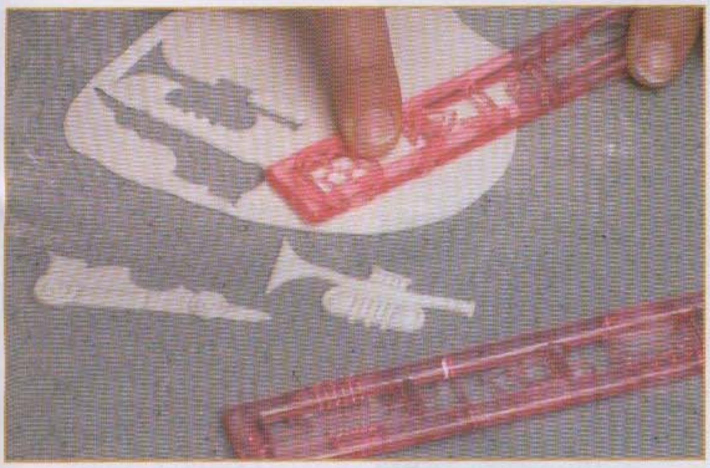
- square sponge cake 20cm (8in)
- square drum board 25.5cm (10in)
- jam
- buttercream
- sugarpaste 1kg (2lb) celebration (Regalice)
- flower paste
- edible liquid gold (Sugarflair)
- paste colours liquorice, ruby, melon, spruce, autumn leaf and baby blue (Sugarflair)
- a little royal icing
- rolling pin
- smoother
- sharp knife
- ribbon cutter (FMM)
- straight edge cutter no 1 (FMM)
- music tappit set (FMM)
- script alphabet upper and lower case tappit sets (FMM)
- paintbrushes
- red and blue ribbon for the board



1 Sandwich together the cake with jam and cream. Place onto the board and coat with buttercream. Cover with sugarpaste and trim away the excess paste. Colour the remaining paste with autumn leaf. Roll out and cut a strip with the ribbon cutter.



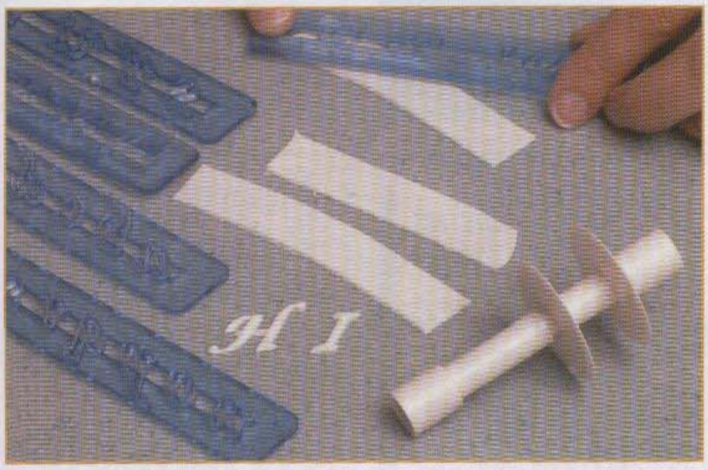
2 Cut out a decorative strip with the straight edge cutter. Place the decorative strip around the bottom of the cake and secure with a little water. Paint with edible liquid gold.



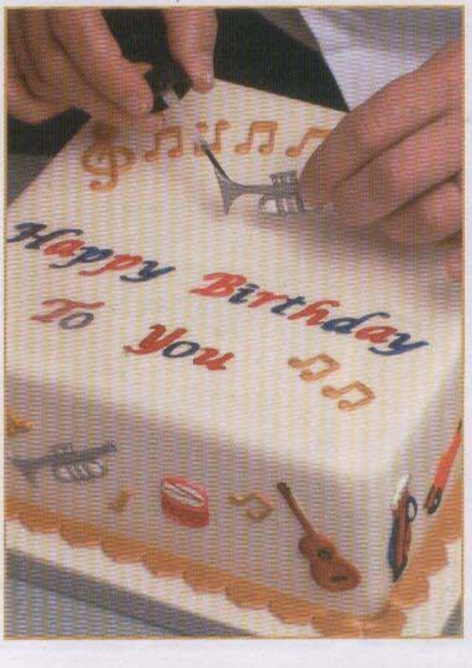
3 Roll out a little flower paste fairly thinly. Cut out a selection of instruments and notes with the tappit set. As the name suggests, cut and tap them out of the cutter then place onto a flat surface to dry.



4 Now it's time to paint all the music notes and treble clefs, use edible liquid gold and for the musical instruments a mixture of paste colours. Add a little clear alcohol to the paste colours to make it easer to paint.



5 Roll out a little more flower paste and cut out the words "Happy Birthday To You" with the script alphabet tappit set and leave to dry. When dry, paint with baby blue and ruby, I have alternated the two colours for effect. Leave to dry.



6 Arrange the musical items around the sides of the cake and secure them into position with a little royal icing. Arrange the music notes on top of the cake in an arch. Attach the words. Finally, finish the board with ribbon.



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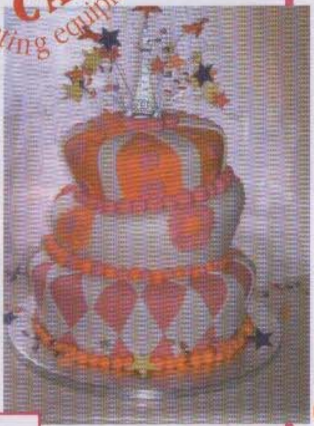
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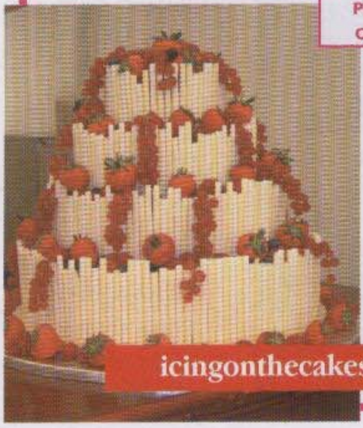
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Making cakes by



the Melting Method

This method of making cakes is probably the easiest. All you have to do is to measure the ingredients accurately and you will get the right result.
It's generally used for gingerbread mixtures but here is a selection of other good recipes for you to make.



by Valerie Hedgethorne



Orange Marmalade Ginger Bread

with orange frosting

Here is a twist on the standard gingerbread recipe, including marmalade to give extra flavour. The marmalade butter icing gives added interest to the cake and the marzipan oranges look attractive but are optional.

You will need a tin 28 x 18cm (11 x 7in)

Ingredients

110g (4oz) margarine
110g (4oz) soft brown sugar
75g (3oz) golden syrup
75g (3oz) black treacle
225g (8oz) plain flour
pinch salt
1 level teaspoon bicarbonate of soda
2 level teaspoons ground ginger
1 tablespoon orange marmalade
1 orange - grated zest
2 large eggs
2 tablespoons milk

Butter icing

50g (2oz) butter
110g (4oz) icing sugar
1 tablespoon orange marmalade
1 orange - grated zest

marzipan oranges

75g (3oz) marzipan
orange food colouring

Method

1 Line the base and sides of the tin with greaseproof paper and grease it. Heat the oven to Gas 4/180°C/350°F. Put the shelf in the middle of the oven.

2 In a saucepan gently melt together the margarine, sugar, syrup and treacle. Don't allow it to get too hot.

3 Into a bowl sieve the flour with the salt, bicarbonate of soda and ginger. With a wooden spoon gradually mix in the melted mixture until smooth, then add the marmalade and orange zest.

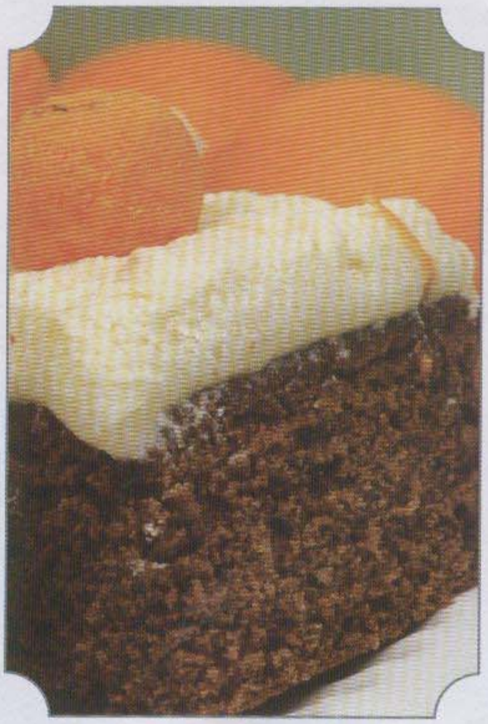
4 Mix the eggs with the milk and add them to the mixture. It should be a soft batter.

5 Pour it into the tin and bake for approximately 45 minutes or until firm in the centre when pressed with the fingertips. Don't open the oven door too soon or the cake may sink in the centre.

6 Allow the cake to cool in the tin for 15 minutes then turn onto a cooling rack to become cold before icing.

7 Make the butter icing: cream together the butter and icing sugar then beat in the marmalade and orange zest. Spread over the top of the cake and mark decorative lines with a fork.

8 Colour the marzipan orange and make 12 balls. Roll these on a grater to give a rough surface and make a small dent in each to resemble the top of an orange. Place in rows on top of the cake.



9 Cut the cake into 12 squares with an orange on each.

This improves with keeping for a few days. Store in an airtight container without the marzipan oranges.



Peach & Ginger Cake

This is one of those convenient recipes, which can double up as a cake or perhaps a pudding served warm with custard or cream. It's a light mild gingerbread with the addition of sliced peaches to add moistness and flavour.

You will need a 20cm (8in) sandwich cake tin with a loose base.

Ingredients

110g (4oz) margarine
50g (2oz) caster sugar
225g (8oz) golden syrup
325g (11oz) plain flour
1 teaspoon bicarbonate of soda
1 teaspoon ground ginger
pinch salt
25g (1oz) ground almonds
1 medium egg
2 tablespoons milk
1 small can (213g) sliced peaches - drained

Method

1 Line the tin with double thickness of greaseproof paper and grease it. Heat the oven to Gas 3/170°C/325°F.

2 In a saucepan gently melt the margarine, sugar and golden syrup. Remove from the heat.

3 Into a bowl sieve the flour, bicarbonate of soda, ginger and salt. Add the ground almonds and make a well in the centre.

4 Pour in the melted mixture, then the egg beaten with the milk.

5 Stir with a wooden spoon until smooth.

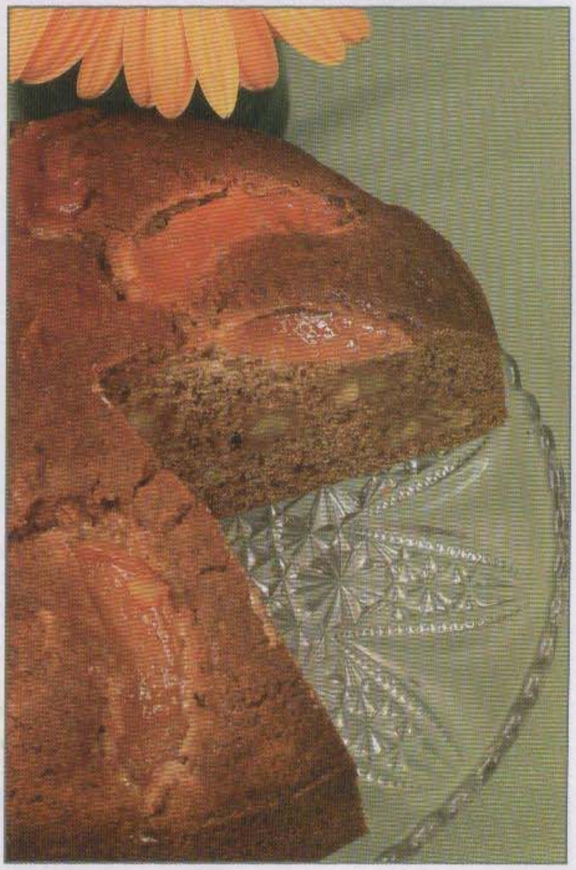
6 Reserve 6 peach slices, chop the remainder and add these to the mixture.

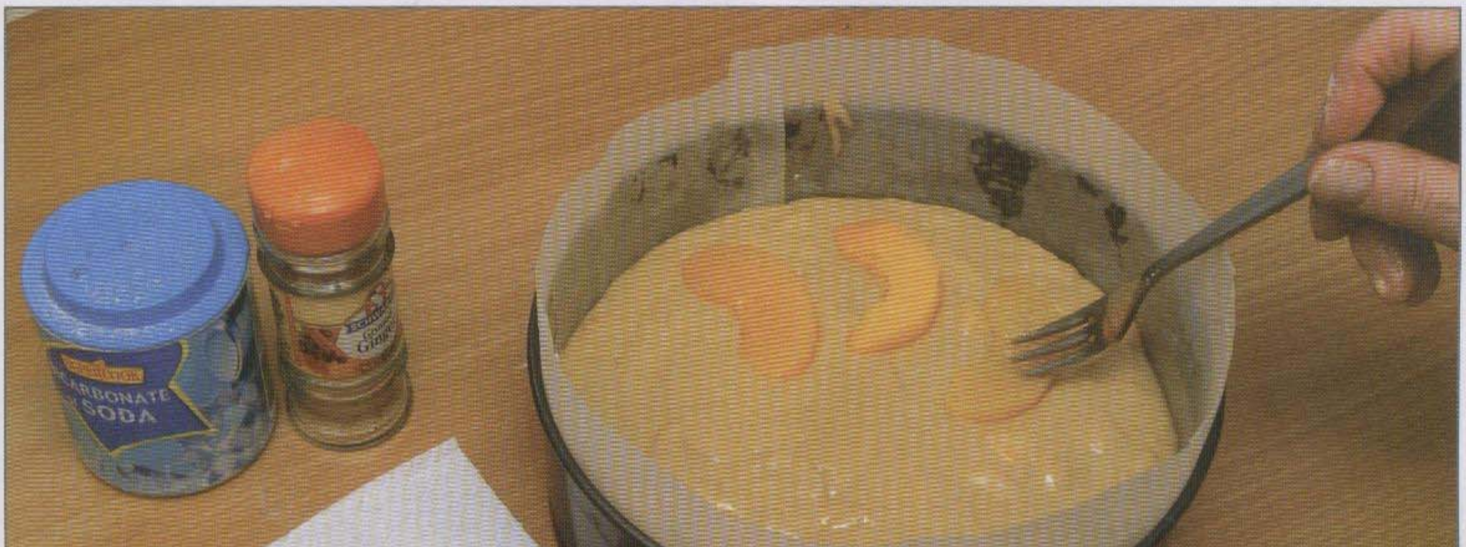
7 Pour into the tin. Lay the sliced peaches on the top and bake for $1^1/_2$ hours approximately or until golden brown and firm in the centre.

8 Leave it to cool for a few minutes in the tin before removing.

9 It will keep for 2 - 3 days in an airtight container in a cool place.

This looks even nicer if brushed with hot apricot glaze.





Spiced Honey Loaf

Honey and spice give this cake a delicious taste, the honey icing and topping make it more special.

You will need a loaf tin measuring 4 x 20cm ($3^{1}/_{2}$ x 8in) across the base.

Ingredients

- 50g (2oz) butter
- 150g (5oz) honey
- 150g (5oz) light soft brown sugar
- 300g (10oz) plain flour
- 1 level teaspoon baking powder
- 1 level teaspoon bicarbonate of soda
- 1 level teaspoon mixed spice
- 1 level teaspoon ground cinnamon
- 1 level teaspoon ground ginger
- 75g (3oz) chopped mixed peel
- 25g (1oz) chopped almonds
- 1 large egg
- 150ml (5fl oz) milk

Topping

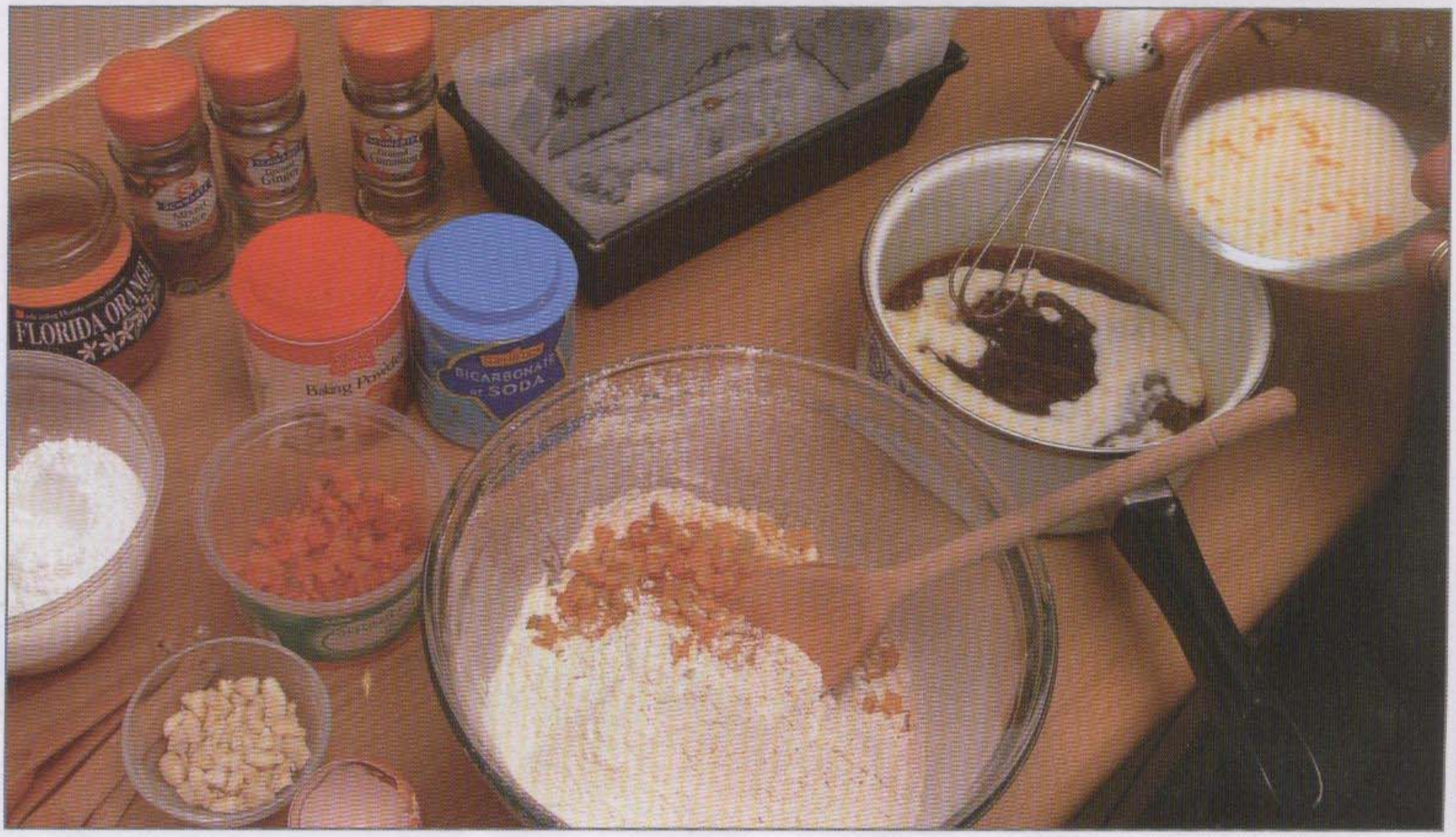
- 75g (3oz) icing sugar
- 1 tablespoon honey
- few drops water
- 15g ($^{1}/_{2}$oz) mixed peel
- 15g ($^{1}/_{2}$oz) chopped almonds

Serve the slices plain or buttered.

Method

1. Line the base of the tin with greased greaseproof paper or Bake-O-Glide. Heat the oven to Gas 4/180°C/350°F.
2. Melt the butter in a pan over gentle heat. Remove from the heat and stir in the honey and brown sugar.
3. Into a bowl sieve the flour with the raising agents and spices.
4. Stir in the peel and nuts. Beat the egg and milk together then mix thoroughly with the honey mixture. Stir into the flour until smooth.
5. Pour into the tin and bake for approximately 1 - $1^{1}/_{4}$ hours or until golden brown and firm in the centre.
6. Leave in the tin for 10 minutes before turning out onto a cooling rack.
7. Icing: mix the icing sugar and honey together with just enough water to give a coating consistency. Spread this over the top of the cake and sprinkle on the peel and almonds.





Oat & Apricot Cookies

Makes approximately 24

These are full of fibre and the combination of oats and apricots put them in the low GI range as well as making them very good to eat.

You will need two baking trays.

Ingredients

75g (3oz) margarine
1 teaspoon golden syrup
110g (4oz) soft brown sugar
75g (3oz) ready-to-eat dried apricots
75g (3oz) medium oatmeal
110g (4oz) rolled oats (porridge oats)
50g (2oz) wholemeal flour
$^1/_2$ teaspoon bicarbonate of soda
1 medium egg

Method

1 Heat the oven to Gas 4/180°C/350°F. Grease the baking trays.

2 Melt the margarine, syrup, and sugar over gentle heat and leave to cool for 2 - 3 minutes. Cut the apricots into small pieces and add them to the pan.

3 Put the oatmeal, rolled oats, flour and bicarbonate of soda into a mixing bowl. Stir in the egg and the melted ingredients, mixing well to make a stiff paste.

4 Divide into 24, form into small balls and place on the baking trays, leaving room for them to spread. Flatten slightly with the ball of the thumb.



5 Bake for approximately 12 - 15 minutes or until golden brown. Leave on the trays before removing them with a palette knife.

6 When cold, store in an airtight container.

You can substitute raisins for the apricots for a change.



The Melting Method of Cake Making

by Valerie Hedgethorne

The melted fat method of cake making is, as its name implies, where the fat is melted before adding to the dry ingredients.

This is done along with the liquid 'sweeteners' i.e. golden syrup and treacle plus the sugar, making it easy to incorporate them into the flour.

It is a very simple and quick method, but its success depends upon having the ingredients accurately weighed.

In cakes, it is mainly used for gingerbread mixtures of various kinds, for parkin, and for biscuits such as gingernuts, brandy snaps and the flat gingerbread used to make gingerbread men and gingerbread houses, which are a Christmas speciality.

GINGERBREAD

In most cake mixtures there is a set formula, but in the case of gingerbread it does vary according to the final result required.

A basic guide would be: $\frac{1}{3}$ - $\frac{1}{2}$ fat to flour with $\frac{1}{3}$ - $\frac{1}{2}$ sugar but the amount of sugar products i.e. syrup, treacle or honey will vary. The combined weight of these and the sugar together is usually just less than that of the flour, but the more there is the more moist and sticky the gingerbread will be, and this moistness develops over a few days after baking.

Plain flour is used with bicarbonate of soda as the only raising agent. This acts with the small amount of acid present in the syrup and treacle to produce the carbon dioxide, which raises the mixture. The amount of bicarbonate of soda is usually in the proportion of 2 level teaspoons to 450g (1lb) flour.

In other cakes it is used in conjunction with tartaric acid (as in baking powder), because although the bicarbonate of soda alone can raise the mixture, without an acid present it leaves behind a residue, which makes a yellow colour and has a slightly bitter or soapy taste.

It can be satisfactorily used alone in recipes with a strong taste, such as ginger and other spices and the yellow colour helps to improve any brown colour to give a warmer look.

Another advantage is that it weakens the gluten in the flour, giving the baked cake softness. If there is an acid in the recipe such as lemon juice or marmalade there is an increase in the gas produced when that acid reacts with the alkali and the cakes will rise higher.

Sometimes baking powder is added as well as bicarbonate of soda, in which case the latter can be reduced.

POINTS FOR SUCCESS

Follow the recipe and weigh ingredients accurately.

Always line the tin.

Sieve together the flour, spices and raising agent to ensure they are evenly distributed.

Melt the fat, syrup and sugar over a gentle heat and don't let them get too hot.

Allow them to cool a little before adding to the flour or it could cook it a little, resulting in a heavy, tough cake.

Don't beat the mixture, this would also toughen it.

Bake in a moderate or cool oven. Because of the high proportion of sugar it would easily burn if baked at a high temperature.

Avoid opening the oven door too soon or the cake may sink in the centre.

When baked it should be springy to the touch. Overbaking will make a dry cake.

Leave it in the tin for a few minutes before turning out. Leave the lining paper on, and when cold store in an airtight container for at least 1 - 2 days to allow the flavours to mature and develop. The storage life is at least one week.



OTHER MELTED FAT RECIPES

1. **Ginger buns.** The mixture is baked in paper cases in bun tins.
The baking time depends upon the recipe.
2. **Parkin** - a speciality of Northern England, particular Lancashire and Yorkshire. It contains oatmeal and is more crumbly than gingerbread. Usually it has a higher proportion of black treacle.
3. **Gingernuts** (gingersnaps) omit the egg and milk to make a dough.
To obtain the traditional cracked surface, roll the mixture into small balls, place well apart on the baking tray, and just before the end of baking lift the tray in the oven to bang it slightly. The risen biscuits will settle with cracked tops.
Alternatively, a firmer dough can be rolled out thinly and cut into biscuits.
4. Flapjacks - the delicious mixture of fat, sugar, syrup and oats, which can include a variety of other ingredients such as dried fruit.
5. Ginger biscuit for gingerbread men or houses. These can contain egg but less fat and sugar than a gingerbread cake. Follow the appropriate recipe.

TRADITIONS OF GINGERBREAD

Gingerbread mixtures are amongst the oldest in the world. The first ones would have contained honey. Ginger was known in England in the 11th Century.

A hard ginger-spiced cake was sold in Paris in the 14th Century, and now their present-day pain d'épice is a hard cake not the same as our gingerbread.

The gingerbread of the past was more of a crumbly biscuit, mainly made from fine-ground oatmeal. It would have been made from honey - golden syrup was not made until the 1880's.

Gingerbread biscuits were sold by pedlars at English country fairs and were called fairings; they were fashioned into animals and also human shapes for religious occasions. Later they became decorated with various patterns in gold leaf, hence the term 'the gilt on the gingerbread'. These were very popular in Elizabethan times. In the 18th Century it was the custom to present gilded gingerbread to honour a person on a special occasion.

Many regions have their own version of today's gingerbread cake, some include fruit or candied peel, and some are iced or decorated with crystallised ginger.